

For Reference

Not to be taken from this room

↓ 189790

The Connoisseur

SEPTEMBER

1962

TEN SHILLINGS

TWO DOLLARS U.S.



Antiques...

from **GARRARD**


BY APPOINTMENT
TO HER MAJESTY THE QUEEN
GOLDSMITHS & CROWN JEWELLERS
GARRARD & CO. LTD., LONDON



William and Mary two-handled Bowl, 1691

Antique two-handled bowl, probably by Thomas Issod, engraved with contemporary armorials. This is one of the many fine pieces of antique silver that are always to be found at Garrard.

For the finest antiques, make absolutely certain you visit Garrard

GARRARD The Crown Jewellers

112 REGENT STREET W1 • REGENT 7020

JEREMY LTD.

Members of The British Antique Dealers' Association Ltd.

255 KING'S ROAD, CHELSEA, LONDON, S.W.3

Telephone: FLAXman 0644



A superb and most important Louis XV Commode, still retaining all its original mounts and veined marble top. Signed I DUBOIS ME

Dimensions:

Width 4 ft. 4 in. Depth 2 ft. Height 2 ft. 10 in.

FINEST ENGLISH AND FRENCH ANTIQUES

The Connoisseur

FOUNDED 1901

Editor:
L. G. G. RAMSEY

Art Editor:
Ruari McLean

Artistic Director for
Europe: **Georges
Salmann (Paris)**

Editorial Correspondent in
Portugal: **Carlos de
Azevedo**

Business and Advertisement
Manager: **David Davies**
(Advertisement
instructions should be
sent six weeks prior to
date of publication)

The Connoisseur is
published monthly in
Great Britain and the
U.S.A. by The National
Magazine Company Ltd.,
28/30 Grosvenor
Gardens, London S.W.1,
England. Editorial
Director: **Marcus Morris**

Addresses
**Editorial and
Advertising Offices:**
13-17 New Burlington
Place, London W.1
Telephone GERard 8166

Circulation Office:
15 Lower Grosvenor
Place, London S.W.1
Telephone VICtoria 1591

New York Offices:
American Editor:
Malcolm Vaughan
572 Madison Avenue,
New York 22, N.Y.
Telephone Plaza 1-2100

**Advertising Director
for the U.S.A.:**
Boleslaw Mastai
21 East 57th Street,
New York 22, N.Y.
Telephone
Eldorado 5-7395

**American Circulation
Office:**
The Connoisseur,
250 West 55th Street,
New York 19, N.Y.
Telephone Plaza 7-5020

SEPTEMBER 1962

Vol. cli. No. 607

Tribute to the British Antique Dealer (32)		1
Heraldic art and the Burrell Collection	WILLIAM WELLS	3
A tale of conversion. The London home of Mr. and Mrs. Henry Elliott-Blake	CLIFFORD MUSGRAVE	13
Pewter at Lincoln		18
Anthony Gross: four etchings	ROBERT ERSKINE	20
An unknown Modigliani	ARTHUR S. PFANNSTIEL	25
Painting and sculpture of the school of Paris in the collection of Mr. & Mrs. Joseph Pulitzer, Jr. of St. Louis	WILLIAM N. EISENDRATH, JR.	26
The Queen's Gallery	ALASTAIR GORDON	36
The Arnulphy Naval Portraits	EDWARD H. H. ARCHIBALD	38
The Connoisseur's Diary		41
The Art Market Yesterday and Today		43
International Saleroom		44
In the Galleries	ADRIAN BURY	48
Books Reviewed		51
Book Production Notes	RUARI MCLEAN	56
Books Received		56
Eighteenth and nineteenth century sporting paintings at the Arthur Ackermann Gallery		57
Tintoretto's use of the antique	JOHN MAXON	59
The Connoisseur in America	MALCOLM VAUGHAN	65

On Cover

Painting of Birds, by Tobias Stranover

In the possession of the St. James's Gallery, 75 Jermyn Street, London, S.W.1

Colour Plates

Twenty heraldic glass medallions from Vale Royal in Cheshire, from the exhibition of stained and painted heraldic glass in the Burrell Collection at the Glasgow Art Gallery and Museum.		2
The Drawing Room and the Hall in the London home of Mr. and Mrs. Henry Elliott-Blake		12

Circulation Information.

Great Britain. Single copy price 10s. Annual subscription £6 15s. od. (postage paid). Subscription may be booked from your local bookseller or direct through The Belgrave Library, 22 Armoury Way, London, S.W.18. Notification of change of address should be sent at least four to five weeks before publishing date.

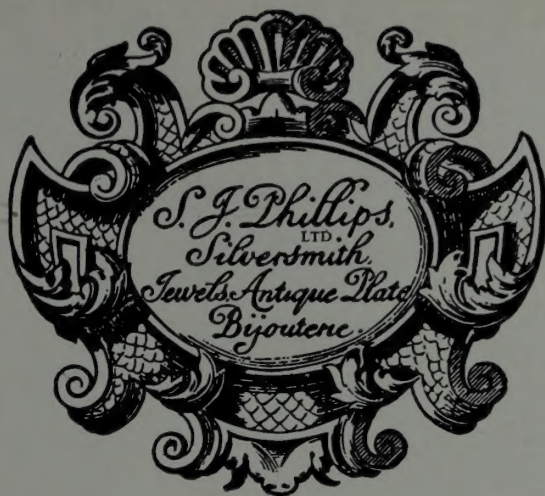
U.S.A. Single copy price \$2. Subscription price U.S. and possessions and Canada \$16.00 for one year (12 issues) \$30 for two years (24 issues). All other countries \$19.00 for one year, \$36 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York 19, N.Y., of any change of address and give the old address as well as the new, with postal zone number if any.

Early consideration will be given to MSS accompanied by suitable photographs. Although due care is taken, the publishers do not accept responsibility for MSS or photographs which must be submitted at the owner's risk. The Editor's decision is final in all editorial matters.

Second class postage paid at New York, N.Y., U.S.A. Printed in Great Britain.



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO THE LATE
QUEEN MARY

*Rare English and Continental Silver, Miniatures.
Antique Jewels, Fine Snuff-Boxes*



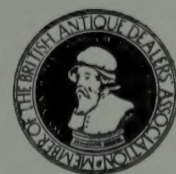
XVII Century Norwegian Tankard by
Christopher Lauritsen. Tonsberg, c. 1640
Height 7½ inches

An Example from our Collection of Early Continental Silver

*113 New Bond Street,
London, W. 1.*

*Valuations for Probate,
Insurance and Division.*

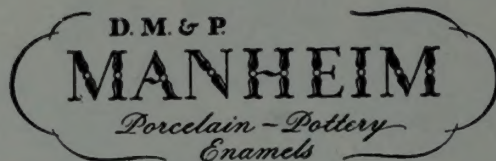
Telephone: MAYfair 6261 & 6262



LONDON

69 Upper Berkeley Street
Portman Square, W. 1

Telephone: PADDington 6595
Cables: Vivantique, London W.1



Members of The British Antique Dealers' Association Ltd.
and Art and Antique Dealers' League of America

NEW YORK

46 East 57th Street

New York 22, N.Y.

Cables: Vivantique, New York



BATTERSEA ENAMEL

PLAQUES

Circa 1755

A pair of rare oval plaques in gilt wood frames. One depicts a scene of hay-making, with a view of Norwich Cathedral and a windmill in background; the other a scene with ladies at a waterfall, and cattle grazing. Both plaques are beautifully coloured. Enamel plaques measure $6 \times 4\frac{1}{2}$ inches; with frames $8\frac{1}{4} \times 6\frac{1}{2}$ inches.



W. WADDINGHAM

Member of The B.A.D.A. Ltd

99 Mount Street, London, W.1

Telephone: Grosvenor 2411

and at

10 Royal Parade, Harrogate

Telephone: 5797

Established over 40 years

A rare Chippendale Card Table with unusual carved eagle head cabriole legs and with original patina.

Length 3 ft. 2 in. Depth 1 ft. 7 in. Height 2 ft. 5½ in.



WILLIAM WALTER (Antiques) LTD.

CHANCERY HOUSE

CHANCERY LANE

ANTIQUE SILVER

LONDON W.C.2

Telephone: Chancery 3248/49

AND

LONDON SILVER VAULTS

Telegram: Walter Silvavaults London, W.C.2



Fine Antique Silver Urn.
Made in 1793.
By Henry Chawner of London.
Weight: 95 oz. 5 dwt.

Members of The British
Antique Dealers' Association Ltd.

BIGGS of MAIDENHEAD

ESTABLISHED 1866
Open all day on Saturdays



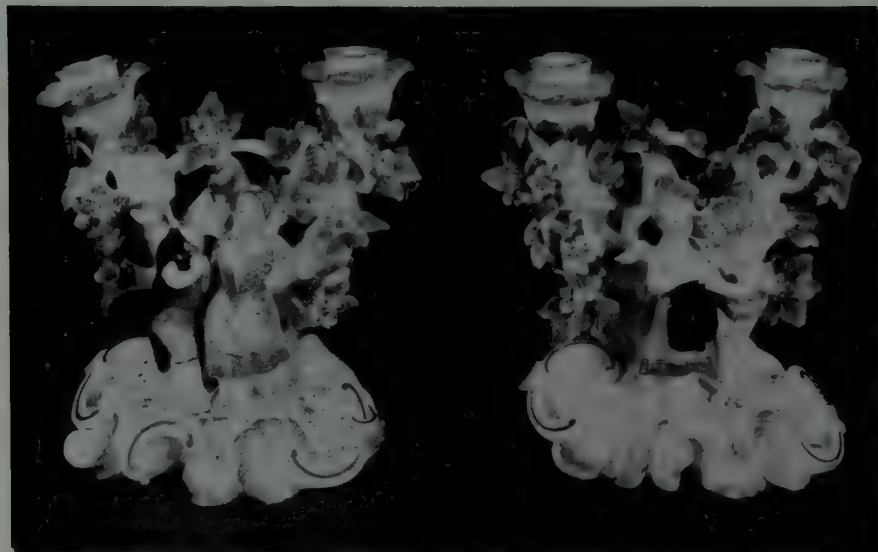
Adam period marble and gilt side table, the marble top with brass moulding.
Height 2 ft. 11 $\frac{3}{4}$ in., width 4 ft. 4 in., depth 2 ft. 5 in.

26, 28, 30, 32 HIGH STREET

MAIDENHEAD

BERKSHIRE

TEL. (3 LINES) 223, 963-964



VIENNA, State Period c. 1755
Mounted on each chamberstick is a pair of putti disguised
as Italian Comedy Figures. Total Height 6 $\frac{1}{2}$ ins.

NEWMAN & NEWMAN (ANTIQUES) LTD.

IN ASSOCIATION WITH

H. E. BACKER LTD.

156 BROMPTON ROAD, LONDON, S.W.3

Cables:
PORCELIQUE LONDON SW3
ELMARTES LONDON SW3

Telephones:
KENSington
5272 & 3793

SPECIALISTS IN ANTIQUE
ENGLISH & CONTINENTAL PORCELAIN
FAIENCE & MAIOLICA

MINIATURES

OBJETS DE VERTU - JEWELLERY



VIENNA,
Du Paquier Period
c. 1725-1730
Ex Collection
Otto Blohm

Asprey



Attractive Antique Silver Epergne. George III,
London 1767. The centre and eight side baskets
all formed as leaves. Height 17½". Weight 147.15 ozs,
Maker's mark: T.P. (Possibly that of Thos. Powell).



Asprey in the City. The City man will find a usefully close-
at-hand service at Asprey and Birch & Gaydon, 153
Fenchurch St. where, besides the comprehensive stock
held, any pieces can be sent from Bond St. at short notice.

ASPREY & COMPANY LIMITED · 165-169 NEW BOND STREET · LONDON W1 · HYDE PARK 6767

M. NEV

Established 1870

43a Du

and

D

Telephone: WHItchall 6068/9

Exhibiting at North

Milkmaids

THEODORE GERARD

1866

Panel: $28\frac{1}{4} \times 22$ in.

(72 × 56 cm.)

Framed: $35 \times 28\frac{1}{2}$ in.

(89 × 73 cm.)

Below:

J. B

Pan

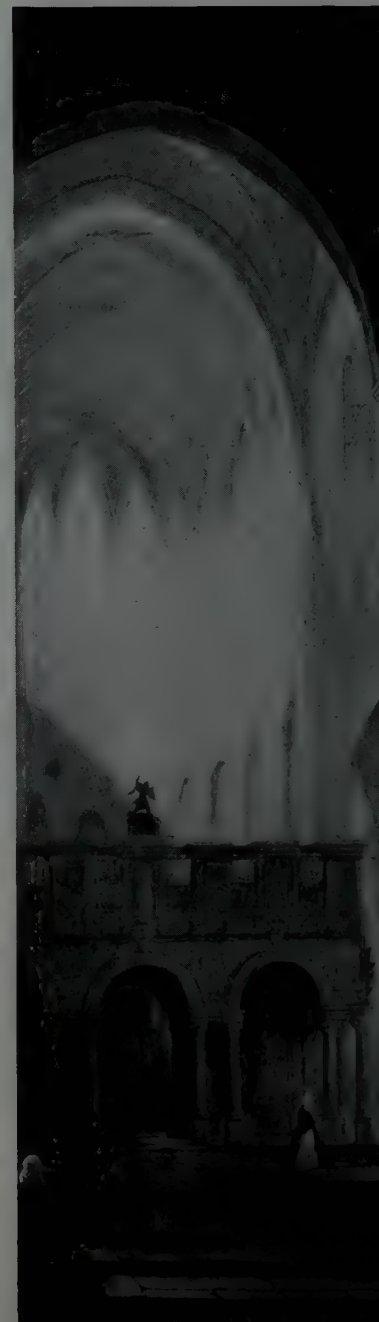
Fram

Below:

Landscape with figures, wooden bridge and hut

M. A. KOEKKOEK, 1841

Canvas: $18\frac{1}{2} \times 22\frac{1}{2}$ in. (46 × 56 cm.) Framed: 24×28 in. (61 × 71 cm.)



N LTD

ish Antique Dealers' Association Ltd

. James's

treet,

. I

ress: NEWPIC, PICCY, LONDON

lers' Fair, Harrogate

al

LVEN

1 cm.)

44 cm.)

Taking a walk

THEODORE GERARD

1866

Panel: $27 \times 21\frac{1}{2}$ in.

(69×54 cm.)

Framed: $33\frac{3}{4} \times 28$ in.

(86×71 cm.)



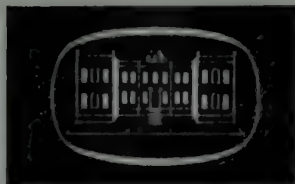
Below:

Fruit and flowers in a basket

A. OBERMAN

Canvas: $16 \times 18\frac{1}{2}$ in. (41×47 cm.) Framed: $21\frac{1}{2} \times 24\frac{1}{2}$ in. (55×62 cm.)





Marlborough

Marlborough Fine Art Limited

39 Old Bond Street London W1

Telephone: Hyde Park 6195-6 Cables: Bondarto
and

17-18 Old Bond Street London W1

(The New London Gallery)

Important 19th & 20th Century Works of Art Contemporary Painting & Sculpture

agents for:

Oskar Kokoschka
Graham Sutherland
Ceri Richards
Sydney Nolan

Henry Moore
Francis Bacon
Victor Pasmore
Paul Rebeyrolle
Lynn Chadwick

The Estate of Jackson Pollock
The Estate of Willi Baumeister

Ardon
Hoyland
Meier-Denninghoff
Stroud
Tilson
Wagemaker
Woty Werner

Kitaj
Lucebert
Plumb
Ten Holt
Turnbull
Theodor Werner

Exhibition September 1962

Watercolours and drawings by

Oskar Kokoschka

Henry Moore

Graham Sutherland

Amongst a number of internationally interesting
articles in the

October number of The Connoisseur

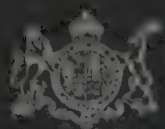
will be published the second part of the exclusively
commissioned article featuring some of the important
works of art in the SIR WILLIAM BURRELL COLLEC-
TIONS in Glasgow. The first part appears in this
issue.

Also published in detail for the first time is an
authoritative article, beautifully illustrated in colour
and monochrome, describing the highly important

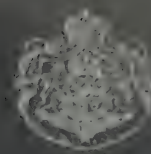
silver comprising **The Marlborough Plate** in the
collection of EARL SPENCER at Althorp, Northamp-
tonshire.

And as a further tribute to the unique connoisseur-
ship of the late ARTURO LOPEZ-WILLSHAW, some
of the magnificent art objects which he assembled in
his superb Paris home will also be seen in colour.

In addition to all the regular features, other special
Connoisseur contributions will include: **Manet in
Spain; French and English paintings in the
Collection of Mr. and Mrs. Henry Elliott-Blake;**
and an important article by an American scholar on
the **Ugolino Altarpiece** recently acquired by the
Cleveland Museum of Art, Ohio.



BY APPOINTMENT
ANTHONY OF CHINESE ART
TO THE ROYAL CHINESE EMBASSY

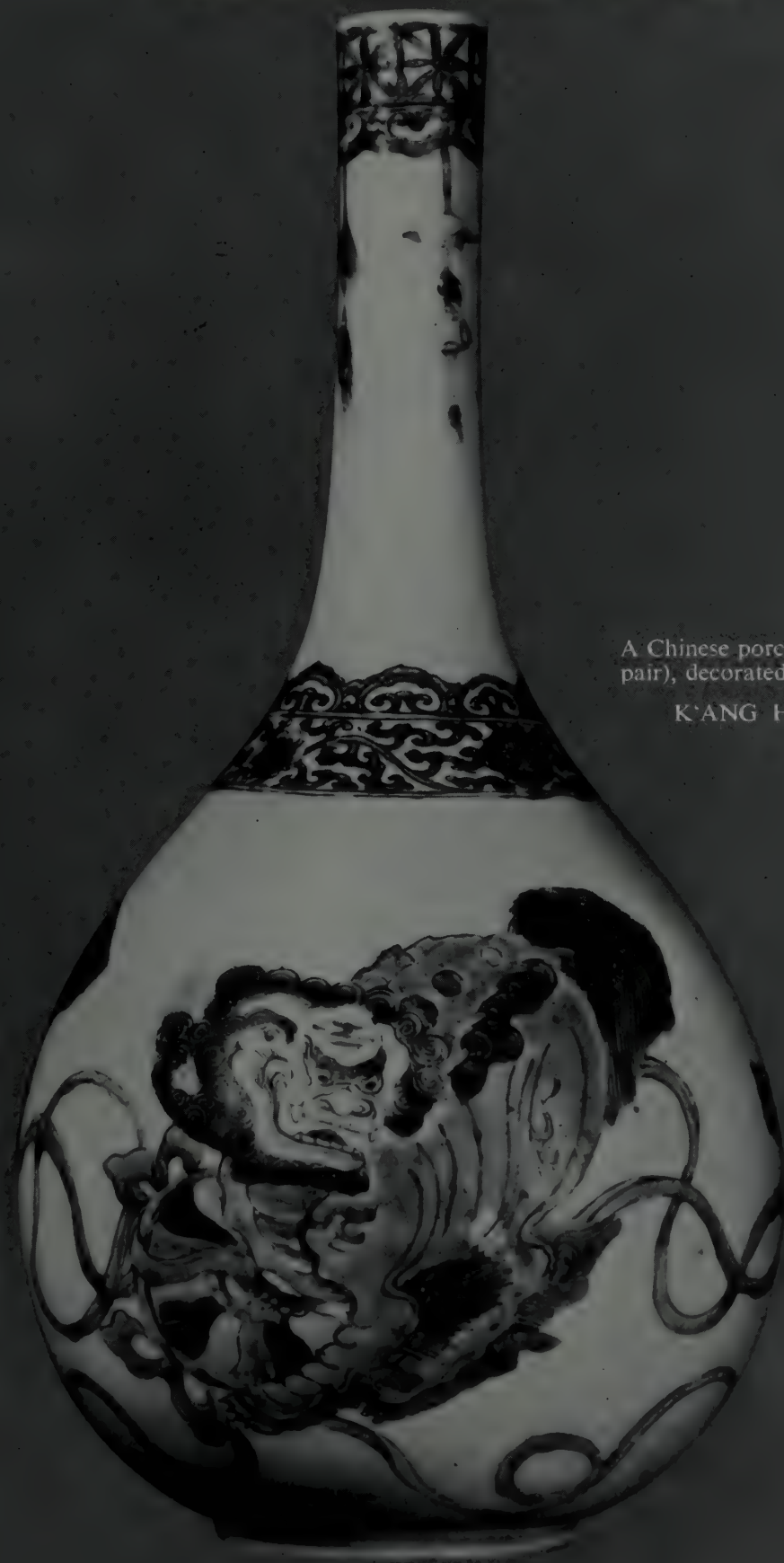


BY APPOINTMENT
ANTHONY OF CHINESE ART
TO H.M. THE KING OF SWEDEN

JOHN SPARKS

LIMITED

Chinese Works of Art



A Chinese porcelain vase of bottle shape (one of a pair), decorated in brilliant Famille Verte enamels.

K'ANG HSI PERIOD: A.D. 1662-1722

Height: 10 1/2 inches

128 MOUNT STREET, LONDON, W.1

GROSVENOR 2265



ANTIQUES FOR PLEASURE AND INVESTMENT
PERIOD PORCELAIN - SCULPTURE - FURNITURE
WORKS OF ART

BROCKINGTON GALLERY

(CLOSED THURSDAY AFTERNOON)

District Bank Buildings, Broad Street, HEREFORD

Chinese porcelain vase with powder-blue ground
and panels decorated in underglaze-blue (17 inches).
Mark and period of K'ang-Hsi (1662-1722).

The most celebrated of all body blues, the powder-blue has a great
depth and brilliancy and, of all monochrome colours, it loses least in
artificial light. Called by the Chinese ch'ui ch'ing it is included in the
list of Ts'ang yao or special porcelains made under Ts'ang Ying-hsüan
in the K'ang-Hsi period.

SHOULD YOU WISH TO RECEIVE, FROM TIME TO TIME, PHOTO-
GRAPHS OF OUR LATEST ACQUISITIONS - PLEASE WRITE TO US,
STATING YOUR PRINCIPAL SPHERE OF COLLECTING.

BROCKINGTON HOUSE

(BY APPOINTMENT PLEASE)

21 Hafod Road, HEREFORD

Telephone: 4984



PRIDES *of* LONDON LTD

Members of The British Antique Dealers' Association Ltd.

Tel: BELgravia 3080

A fine Regency sofa table of faded rosewood
with the original brass inlay.

179/180 SLOANE STREET, S.W.1



JEAN-MICHEL MOREAU LE JEUNE 1741-1814 LA SORTIE DE L'OPERA

Pen and brown wash drawing Signed and dated 1778 $10\frac{1}{8} \times 8\frac{5}{8}$ in. (26 x 22 cm.)

THE HALLSBOROUGH GALLERY

20 Piccadilly Arcade, London S.W.1

el: GROsvenor 1923

Members of the British Antique Dealers Association

Cables: Pictorio London

IMPORTANT OLD MASTERS

FINE XIX-XX CENTURY FRENCH PAINTINGS



BRONZE PUTTO

Height 9 inches
NUREMBERG
c. 1550

Sculpture and Works of Art

PEEL & HUMPHRIS LTD

37 NEW BOND STREET LONDON W1

MAYFAIR 6240

SYDNEY L. MOSS

Ltd.

Fine Old Chinese Ceramics
and Works of Art



A very rare Chinese square sided porcelain tea-caddy with floral panels in Famille Rose enamels on a black ground, Ch'ien Lung period, A.D. 1736-95. Height including wood stand 14½ inches.

Established 1910

MAYfair 4670

**81 DAVIES STREET
LONDON, W.1**

H. BLAIRMAN & SONS LTD.

23 GRAFTON STREET LONDON W.1.



A SUPERB ORMOLU MANTEL CLOCK BY BIGAND, THE CASE STAMPED 'ST. GERMAIN'
Height 1 foot 9 inches

Circa 1750

TELEPHONE HYDE PARK 0444

ESTABLISHED 1884

TELEGRAMS BLAIRTIQUE, PICCY, LONDON

Member of The British Antique Dealers' Association Ltd.

To be published October 1962 : 42s.

Cloth bound

By post 44/6 or USA \$6.00

Profusely illustrated

The Connoisseur Year Book 1963

contains much factual information not readily obtainable elsewhere;
it also contains five colour plates and more than 100 black and
white illustrations. 120 pages 11 in. x 8½ in.

Contents

Works of Art at Auction: highlights of the
season

Lost and Found: by PAUL NUGAT

Roland Penrose: by FRANCIS WATSON

Coventry Cathedral within: by JOHN
COMMANDER

Barton St. Mary revisited: Mr. and Mrs.
Terence Kennedy's recent acquisitions:
by ALAN OSBORNE

A Miniature Metropolitan: Minneapolis
Institute of Arts: by ROSINE RAOUL

Primitives to Picasso: the Royal Academy
Spring Exhibition: by KEITH ROBERTS

International Art Treasures at the V. and A.:
by NICHOLAS EDWARDS

Chinese Ivories in Sheffield: by RICHARD
SEDDON

A Curator looks at his Public: by FRANCIS
W. HAWCROFT

Buying modern art: by ALAN BOWNESS

Folk Art in the New World: by STEFAN P.
MUNSING

Some Gallery acquisitions of the year

International Law and Art Treasures in
transit: by GUY PICARDA

Art Patrons; Collections and preservers

News from Museums

New Art Books

Art Periodicals and Societies

The Connoisseur Year Book is not included in any subscription, but you are invited to order it through your bookseller; or to send 44s. 6d. (six dollars), direct to London, for a copy, which will be mailed to you from London immediately on publication. We much regret that late orders may be disappointed. *If ordering by mail, please send your early remittance to:* The Belgrave Library, 22 Armoury Way, London SW18



A. COOK

Telephone:
WELbeck 7244

12-16 St. Christopher's Place
Wigmore Street London W1

Members of the British
Antique Dealers' Association Ltd.

PREMSELA & HAMBURGER

est. 1823



Clock ca. 1700
Height 7 inches

*

*Antique silver and jewellery
from the 15th to the 19th century*

*

ROKIN 120

AMSTERDAM

Also Amsterdam — Hilton Hotel

drian galleries

agents for: LACASSE PORTWAY TATÉ

Jess WATKINS sculpture

Frederick KÖNEKAMP paintings

Annette MIZNE collages

until september 24

John PENN Gerald MARKS

september 26 – october 15

Marek ZULAWSKI Clarita de BARROS

Zoran PETROVIĆ Rosalie de MERIC

oct-november

november

5/7 porchester place marble arch london w2 pad 9473

AUTUMN ANTIQUES FAIR

To be opened at 2 p.m., Oct. 3rd by Cecil Beaton, C.B.E., an exhibition of English and Continental Antiques all made prior to 1830. Also Bijouterie and Carpets prior to 1851. All exhibits are replaced as sold. The Fair will be open from 11 a.m. to 7.30 p.m. excluding Sundays. Admission 3/6, opening day 5/-. A fully licensed bar and restaurant open all day.

Enquiries to: Josephine Grahame-Ballin

Antique Dealers (Exhibitors and Organisers) Ltd.

21 George Street, St. Albans, Herts.

Tel: St. Albans 56069

CHELSEA TOWN HALL
October 3rd-13th



By Appointment
to H.M. Queen Elizabeth
The Queen Mother



By Appointment
to H.M. Queen Elizabeth II
Jewellers



By Appointment
to the late Queen Mary

Wartski

138 REGENT STREET, LONDON, W.1

AND AT LLANDUDNO

AN IMPORTANT RUSSIAN PARCEL-GILT COMMUNION CHALICE

On circular foot, slightly domed with wide spiral flutes alternately of silver and silver-gilt, the cylindrical stem with a silver-gilt knop in the centre, with corded border and small panels alternately engraved with scrolling foliage, the bowl above of silver, the border of silver-gilt engraved with three circular medallions in the front of the Deisis, Christ in the centre flanked by the Virgin Mary and St. John the Baptist. At the reverse another medallion of Golgotha with the walls of Jerusalem in the background, Adam's Skull below the cross, the spear on the left and the sponge of vinegar on the right. An inscription between the medallions and around the rim translates: *'Drink ye all of this, this is the blood of the New Testament which was given for you and for many for the remission of Sins.'* The inscription around the base translates: *'By Order of the Great Tsar and Grand Duke Alexis Michaelovitch Autocrat of all Russia and his pious Tsaritzza and Grand Duchess Maria Il'yinichna, this Chalice was made in the St. Nicholas's Monastery in the City of Opochka in the year (from the Creation of the World) 7161 (which corresponds to A.D. 1653). August the 8th'—7½ in. high.*



NEW Connoisseur BOOKS

The Complete Encyclopaedia
of Antiques 84s.

A Dictionary of Marks 25s.

The Connoisseur New Guide
to English Painting and
Sculpture: Tudor—Early
Victorian 30s.

The Connoisseur New Guide
to Antique English Silver
and Plate 30s.

EBURY PRESS:

The History of Champagne
André L. Simon 84s.

From all good booksellers or from the Belgrave
Library, 22 Armoury Way, London SW18

C. & D. O'DONOGHUE

Member of The British Antique Dealers' Association Ltd.

FINE STOCK OF ENGLISH CHINA

12 Victoria Parade, TORQUAY, Devon

Telephone: 3675

PS

Regardless of size or complexity
you can rely on P & S to pack and
forward to all parts of the world,
promptly, safely and economically.

**Pitt & Scott
Limited**

1/3 St. Paul's Churchyard, London
E.C.4

Telephone: City 6474

*Household removals to all parts of
the world. Storage facilities at
London, Liverpool, Glasgow and
Paris.*

A. Drescher & Son

FINE ART RESTORERS

to

The leading Galleries, Museums and Trusts
Restoration and Conservation

Old and Modern Master Drawings

Pastels, Fine Prints, etc.

17 ALVERSTONE ROAD, LONDON N.W.2

WILLESDEN 5543

Antique Silver

Sheffield Plate

Antique Jewellery

**HARRY
CHERNACK**
of Edinburgh

85 ROSE STREET · PHONE CAL 3038

Member of The British Antique Dealers Association

P. H. GILLINGHAM

M.B.A.D.A. Ltd.

Antiques and Works of Art

LARGEST STOCK IN THE SOUTH OF ENGLAND

Speciality: Old English Cottage Furnishing

8 CHERTSEY STREET
GUILDFORD
Telephone: 5750

'LYNDHURST' LONDON ROAD
GUILDFORD
Telephone: 61952

ROBERT de FRESNES

ANTIQUES and OBJETS D'ART
INTERIOR DECORATION
FINE FABRICS
SEVENTEENTH CENTURY
OAK FURNITURE

CESSNOCK CASTLE
GALSTON
AYRSHIRE Galston 314

EXPORTERS

Trade enquiries invited

ANTIQUE SILVER



EARLY GEORGE II ANTIQUE SILVER BY SIMON PANTIN

Coffee Pot, London 1730-31. Height 8 inches. Weight 28 oz.

Salver, London 1731-32. Diameter 12½ inches. Weight 27 oz.

Teapot, London 1732-33. Height 4 inches. Weight 14½ oz.

*We shall be happy to answer your enquiries and to give you details of the Silver
from the Collection of*

LOUIS WINE Ltd.

Fine Art Dealers, Jewellers and Silversmiths

31 & 32 GRAFTON STREET, DUBLIN

Established 1840

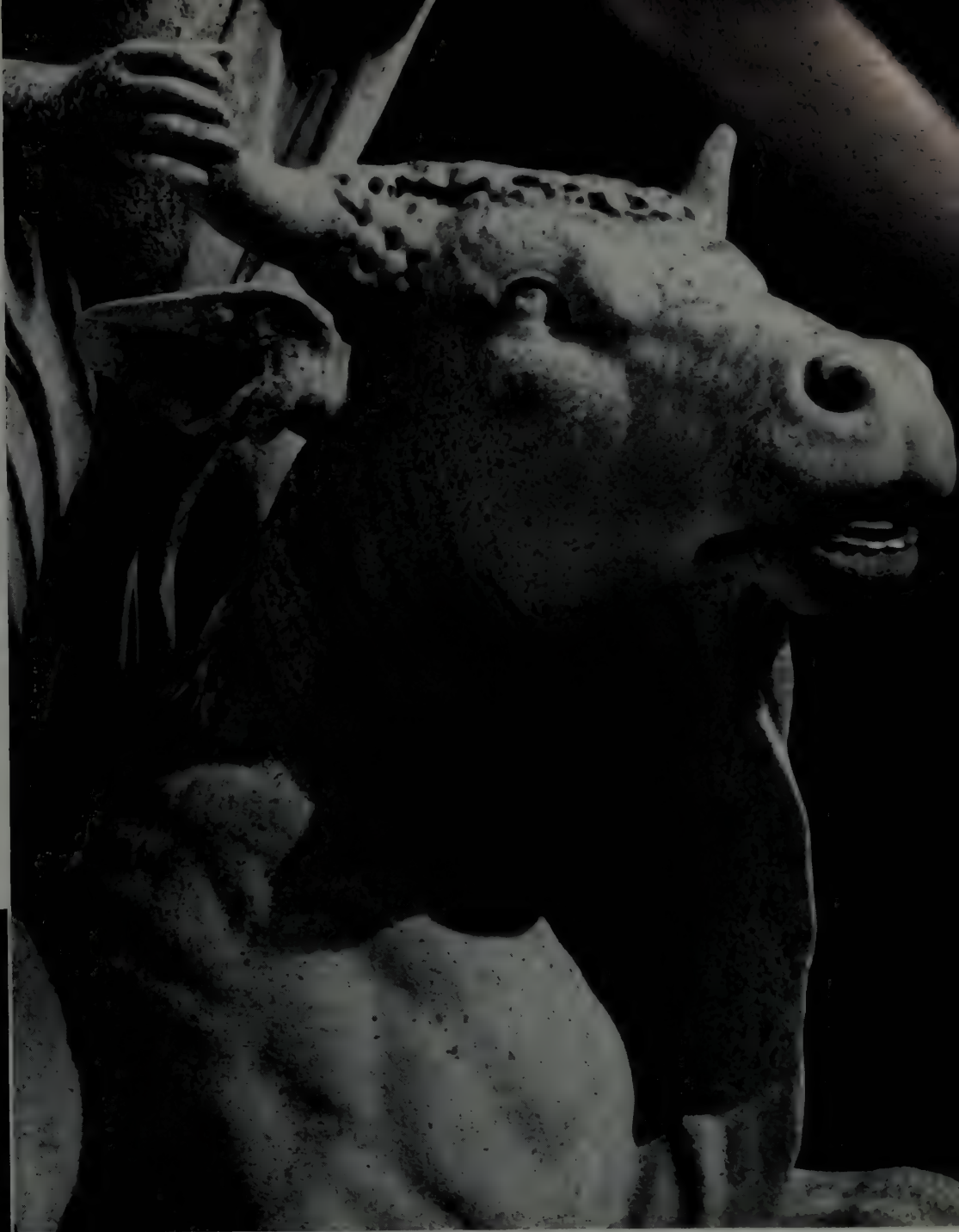
Tel: Dublin 73865





A superb 18th Century
marble group 'Europa
and the Bull'. Upon an
ablong marble plinth
with carved classic frieze.

OVERALL HEIGHT	8' 2"
Plinth height	3' 2"
Plinth length	5' 1"
Plinth depth	2' 3"



T. CROWTHER & SON

(T. CROWTHER & SON LTD.)

282 NORTH END ROAD, FULHAM
LONDON, S.W.6

Cable Address: ANTIQUITY LONDON

Telephone: FULham 1375-7

Please note we close 1.0 p.m. on Saturdays



Corsham Court

(Lord Methuen, R.A.) between
Chippenham and Bath

The State Rooms are open to the public on Sun., Wed. and Thurs., **May - Oct.** and on every Day (except Mondays) **Mid-July - Mid-Sept.** Elizabethan Manor; Georgian State Rooms. Famous collection Old Masters including Vandyck's 'Betrayal' and XVIIIth century furniture.

William R. Drown

Old Masters

45 Dover Street, London W1

Hyde Park 4711

Laird Clowes Ltd.

Member of the British Antique Dealers' Association



An early George II silver coffee pot by Benjamin Godfrey,
London 1734. 22 oz.
contemporary arms of 2nd Viscount Lanesborough).

25 Beauchamp Place, London, S.W. 3.

Telephone: Knightsbridge 8476

DORSET GALLERIES

J. A. FREDERICKS

(Member of The British Antique Dealers Association)

**WISHES TO PURCHASE
OLD ENGLISH FURNITURE**

49 DORSET STREET, BAKER STREET, LONDON, W.1 • Welbeck 8934

COIN & MEDAL SPECIALISTS

Collections and rare pieces wanted

Catalogue of English Coins 14/9d including postage

A list of catalogues and other publications on request

B. A. SEABY LTD.

65 Great Portland Street, London W.1 Telephone: LAngham 3677

CONNOISSEUR REGISTER

HADDONFIELD, NEW JERSEY: Sanski Gallery, 50 Tanner Village. Fine early American and European paintings, drawings and sculpture bought, sold, restored.

GARRARD & CO. LTD., Crown Jewellers, are particularly interested to purchase Table Silver such as Tea and Coffee Services, Trays, Waiters, Dishes, Spoons and Forks, Candlesticks, Candelabra, etc; also all types of Antique Silver and Antique Jewellery. Send pieces to 112 Regent Street, London, W.1., or we will gladly arrange for a representative to call.

SCOTLAND YARD SPECIAL BRANCH OFFICER, experienced world travel, fluent French, Italian, expert driver - accompany valuables, personal security - retiring September - Box No. 7229.

SWIMMING POOL OWNERS—End cleaning worries without expense and effort. The Pool-Vac makes a clean sweep without emptying the pool. Write for leaflet: Pool-Vac Ltd., Dept. E., Dukes Ride, Crowthorne, Berks.

JOHN C. PERVER of 11 South Molton Street—**LONDON AND FLORIDA**—U.S.A. Wish to purchase any of the following: Silver and Silver Plate whatever articles there may be, also Flemish and Dutch Paintings, Jade Jewellery, China Ivories and Period Furniture. Phone Hyde Park 6633 and Mayfair 3683, or write for our representative to call.

WANTED: Japanese sword fittings, inro, netsuke, tobacco, writing and other Japanese boxes, etc. Box No. 7225.

ANTIQUE MAPS: All Counties of British Isles. Large Stocks—Trade supplied. Apply Harold Finlinson, The Old Mansion House, Truro, Cornwall.

PERSIAN CARPETS, AUBUSSONS, TAPESTRIES, skilfully repaired by master craftsmen. **YAKOUBIAN BROS. LTD.** (Est. 1907), 7 Milk Street, Cheapside, London, E.C.2 who also wish to purchase the above in worn or damaged condition.

DUBLIN—the largest and most varied stock of antiques in Ireland. City Antiques Ltd., 3 Dawson Street. Telephone 77960.

WANTED to buy. Paintings by William A. Walker, or W.A.W., Libraries, Old letters with Stamps, Antique Furniture, China, Silver, Old coins, American Historical paintings, Netsukes, Paperweights, Southern items always wanted. **Schindlers Antique Shop**, 200 King Street, Charleston 5, S. Carolina, U.S.A.

BEARNES' SALEROOMS, Warren Road, Torquay (telephone 22309) attract principal Buyers from London, etc. We are pleased to advise West country owners re sale of Antiques, Pictures, Silver, etc. (Estate Agency Depts: Torquay 22126, Paignton 58296).

ANTIQUE JEWELLERY OR PORCELAIN, dealer offered excellent window and shop space in smart W.1. shop on profit sharing basis. Box No. 7228.

Chronometers, deck watches, stopwatches and watch spares for Disposal from the Unique Collection of Chas. Frank Ltd., Saltmarket, Glasgow.

DUNNING'S ANTIQUES purchase and offer Ship Figureheads, Sundials, Globes, Scientific Instruments, Early Carvings, Rushlight Holders, Sandglasses, Door Furniture. 58 Holywell Hill, ST. ALBANS. 51065.

YE OLDE TYMES, 27 High Street, Clacton-on-Sea. Comprehensive stock of Antique Furniture, Jewellery, Silver, Plate and China. Personal visits invited. Trade enquiries welcomed. Telephone: Clacton 800.

OIL PAINTINGS: Delivery and approval both home and abroad. Write for illustrated lists: **Old Hall Gallery Ltd.,** Iden, Rye, Sussex.

WANTED by Private Collector **OLD AMERICAN FLAGS** (prior to 1870). Write: B. Mastai, 21 East 57th Street, New York 22, N.Y., U.S.A.

BACK NUMBERS OF THE CONNOISSEUR from 1901, together with recent issues of the Year Book can be obtained from the Belgrave Library, 22 Armoury Way, S.W.18. List obtainable on request.

Register advertisements are 1/6 per word, minimum £1 for 15 words, which must be prepaid and sent to the Advertisement Manager, **THE CONNOISSEUR**, 13-17 NEW BURLINGTON PLACE, LONDON, W.1. (Gerrard 8166). Addresses or Box Numbers must be inserted, and replies to the latter should be clearly marked with the Box Number. The Proprietors of The Connoisseur accept no responsibility for any sales effected.



BY APPOINTMENT ANTIQUARIES OF CHINESE WORKS OF ART
TO H.M. THE KING OF SWEDEN

BLUETT & SONS



A turquoise glazed fa hua wine jar with baluster body and short neck, the pierced outer case carved with scenes of Immortals in a pine grove including the gods of the Pole Star playing chequers and Shou Lao with the Five Spiritual Beings in attendance, the shoulders with the ling lung border of peonies in blue, violet, yellow and turquoise and with pierced gadroons round the foot, Height 14½ inches. Circa A.D. 1500

An extremely decorative and one of the most luxuriously beautiful products of the Ming potters is a ware known to the Chinese dealers as *fa hua*. The body is of stoneware and the enamel colours with which it is painted are usually of three colours—turquoise-blue, yellow and aubergine or deep blue—with designs sometimes enclosed in thin fillets of clay laid on the surface before firing. The place of origin of this *fa hua* like its exact date is not definitely known though, as Hobson says, conjecture points to Soochow.

References to this ware in ancient literature are sparse and even the *Po wu yao lan*, a valuable work published in 1621-1627 mentions only the barrel seats, with 'floral designs carved in openwork . . . as bright as cloud pattern brocades'. The jar illustrated above is carved in openwork but in order to serve a useful purpose it was necessary to enclose a solid inner porcelain lining a process involving a high order of skill in ceramic craftsmanship.

48 Davies Street, Brook Street, London, W.1

Telegrams: "Chineceram, Wesdo, London, W.1"

Telephone: MAYFAIR 4018



Pair MEISSEN Coffee Pots and Covers and an extremely rare DU PACQUIER Tea Pot and Cover.



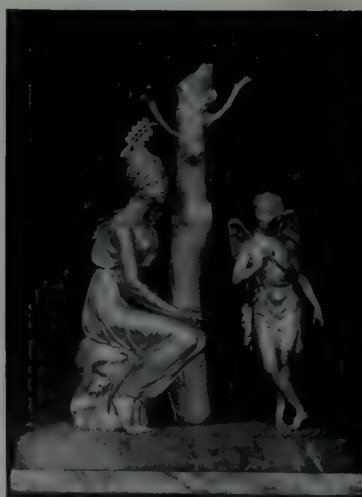
JOSEPH & EARLE D. VANDEKAR

are pleased to announce that they are now in extensive new galleries at

138 BROMPTON ROAD, LONDON, S.W.3.

Tel: KENsington 8481

Only address now



RALPH COX

Member of The British
Antique Dealers Association

*6 & 7 Castle Hill
Lincoln* Telephone 22463

Bronze doré
overall height 17 inches

EXHIBITING at the
CHELSEA AUTUMN ANTIQUES FAIR

G. N. DAWNAY

(Fine Arts)

Specialist in the
Finest and Rarest in
ENGLISH AND WELSH CERAMICS

108 Penylan Road, CARDIFF
Telephone: Cardiff 36888

*Private residence
By appointment*



H. S. WELLBY

Member of the B.A.D.A.

A Set of Six silver gilt Beakers
Nürnberg, 1671
3 inches high
by J. J. Wolrab

16c Grafton Street, WI
Telephone: Hyde Park 1597

R. L. HARRINGTON LTD.

Directors:
Reginald L. Harrington
Mary T. Holder
Mary Clarke

120 and 125 MOUNT STREET
LONDON W.1

Member of The British Antique Dealers' Association Ltd.

Telephones:
GROsvenor 1785 & 5270
Cables:
CHRISANT, LONDON W1



RARE SMALL LOUIS XV

Marquetry Secrétaire

with serpentine front

and sides.

Signed J. DAUTRICHE, JME

Measurements:

34 inches wide

15½ inches deep

4 ft. 3 in. high

FINE ANTIQUE FURNITURE

WORKS OF ART



WILLIAM S. HORTON (1865-1936)

VENICE

Oil on board $25\frac{1}{2} \times 30\frac{1}{2}$ inches

THE PULITZER GALLERY

☛ KENSINGTON HIGH STREET

LONDON, W.8

17 JUNKERNGASSE

BERN



Barling

OF MOUNT STREET LTD
LONDON

Early furniture

Chinese and European

Works of Art



112 Mount Street

LONDON W.1

Telephone: Grosvenor 2858

Cables: BARGRO, London, W.1

Flemish early 16th century carved oak figure of a Saint in fringed cope and dalmatic, holding an open book, with mitre missing. Height 29 inches.



GREGORY & CO.

(BRUTON STREET) LTD.

ESTABLISHED 1823

Telephones: Mayfair 2608/9/0, 2066

27 BRUTON ST., BERKELEY SQUARE
LONDON, W.1

Telegrams: Gregco. Wesdo London

ANTIQUES	BUILDING
FURNITURE	ELECTRICAL WORKS
UPHOLSTERY	DECORATIONS
CURTAINS	HEATING
CARPETS	VALUATIONS

A fine quality Chinese Chippendale card table, with concertina action. C. 1760.

Width 3 ft., depth 1 ft. 5½ in., height 2 ft. 4½ in.

A small Chippendale carved and gilt mirror frame. C. 1770.

Overall height 3 ft. 11 in., overall width 2 ft. 2 in.

One of a pair of Ch'ien Lung Cloisonné vases, finely decorated with birds and foliage on a black ground. C. 1780.

Height 1 ft. 2 in.



RESTORATION AND CONSERVATION OF THE ANTIQUE

Restorers to the Leading Museums

BRONZES • CERAMICS • ENAMELS
IVORIES • JADES • MARBLES
TORTOISESHELL • MOTHER-OF-PEARL
SNUFFS • ORMOLU • BUHL
OBJETS D'ART • FURNITURE • ETC.

G. GARBE

FOUNDED 1770

23 CHARLOTTE STREET
LONDON, W.1

Telephone: MUSEUM 1268

The Connoisseur is now published monthly

Price 10/-

SUBSCRIPTION RATES IN BRITAIN
£6 15s a year including postage

Main Subscription Agents

The Belgrave Library, 22 Armoury Way, London, SW18

IN U.S.A.

\$16.00 for 12 issues

\$30.00 for 24 issues

The 12 issues include the Antique Dealers' Fair Number

American Subscription Dept.

The Connoisseur, 250, West 55th Street, New York 19, NY

Elegant Homes deserve
LAMPS & SHADES
by

NITA MILLER

Exquisitely designed lampshades are made to order quickly and efficiently in our own workshop. The expert advice of designers Nita and Lyn Miller is always available.

Nita Miller, 63A Grosvenor Street, W.1
Mayfair 0951



THE BRITISH ANTIQUE DEALERS ASSOCIATION



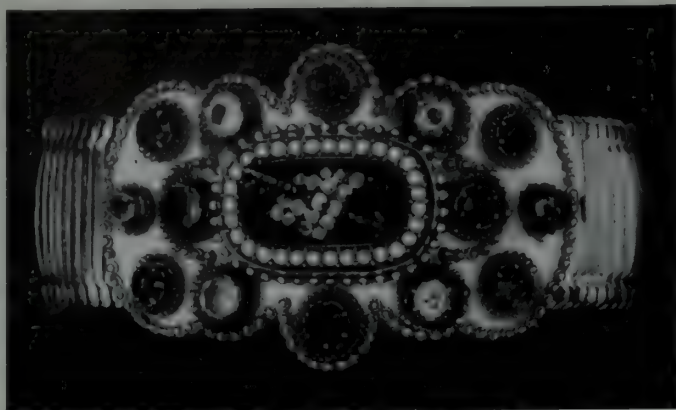
THE WORLD'S BIGGEST BUYERS

Discerning buyers and sellers appreciate the many advantages of dealing with members. A booklet price 5/- post free (\$1 in the U.S.A.), giving the names and addresses of over five hundred established dealers in antiques and works of art who are members of the Association will be forwarded on application to the Secretary at

The British Antique Dealers' Association Ltd.

20 RUTLAND GATE, LONDON, S.W.7

Telephone: Kensington 4128 and 2102



Superbly fashioned late 18th century French amethyst, topaz, pearl and diamond bracelet with a silhouette by Miers in the locket.

*A unique collection of
beautiful antique jewellery,
oriental gems and objets d'art*

CAMEO CORNER LTD

26 MUSEUM STREET, LONDON WC1

MUSEum 0401 Saturday—closed all day

SKILLED REPAIRS & RESTRINGING BY OUR OWN CRAFTSMEN

DAVID BLACK & SONS

1 BURLINGTON GARDENS
NEW BOND STREET, W.1

have on exhibition and for sale one of the most carefully chosen collections of Antique English and Continental Silver, *Objets de Vertu* and fine Works of Art in Great Britain and America.

We are always desirous of purchasing for cash any of the aforementioned Works of Art.

★ We especially wish to purchase West African, Inca and Mexican Primitive Sculpture and Works of Art in Gold, Ivory, Bronze, viz. Figures, Busts and Masks.

Telegraphic Address:
"DAVIBLACK, LONDON W.1"

Telephone:
HYDE PARK 3851

and

MR. BERNARD BLACK
1062 MADISON AVENUE, NEW YORK 21
Telephone: TRAFALGAR 9-2171



W. Wingate & Johnston Ltd

—EST. 1815—

Head office:

39/45 FINSBURY SQUARE, LONDON, E.C.2

also at:

LIVERPOOL-MANCHESTER-SOUTHAMPTON
BELFAST - PARIS - NEWCASTLE - GLASGOW
TORONTO - NEW YORK - MONTREAL - LEEDS
ETC.

DUITS

LTD.

*Finest examples
of
17th century Dutch Masters*



6 DUKE STREET
ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 7440



Abels

STADTWALDGÜRTEL 32

COLOGNE

(Illustrated catalogue free on request)

G. J. J. Van Os
(1851)

DUVEEN

Masterpieces of

PAINTING SCULPTURE PORCELAIN

FURNITURE TAPESTRIES

GOTHIC • RENAISSANCE • EIGHTEENTH CENTURY

DUVEEN BROTHERS INC.

18 EAST 79 STREET
NEW YORK 21, N.Y.

MARTIN & Co. Ltd. of CHELTENHAM

GOLDSMITHS AND SILVERSMITHS SINCE 1806



Small George III silver swing handle basket
Date 1787

Queen Anne Paten, Date 1713
Maker Benj. Pyne

Wm. and Mary Porringer, Date 1691
Maker RP mullet below

Promenade

CHELTENHAM

Telephone 2821

KNOEDLER

Established 1846

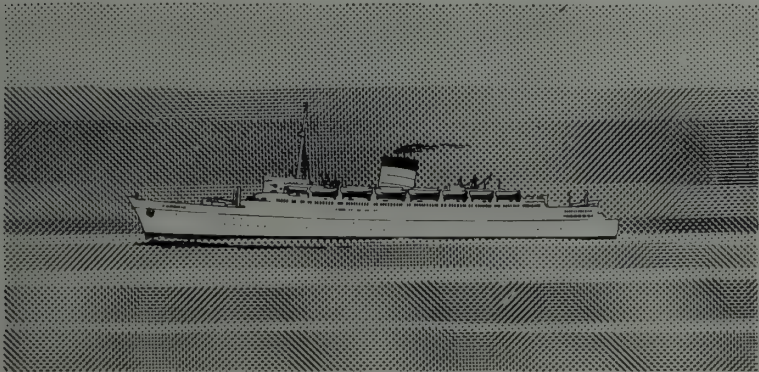
Old and Contemporary Masters

LONDON
34 St. James's Street
S.W. 1

NEW YORK
14 East 57th Street
N.Y. 22

PARIS
85 bis rue du Faubourg
St. Honoré 8^e

ROUND THE WORLD IN 92 DAYS



CRUISE
IN
'CARONIA'
1963

This is a luxury voyage of 92 days, covering 30,000 miles with calls at 23 of the world's loveliest and most historic ports. You travel in air-conditioned luxury, superbly fed, attentively served and brilliantly entertained. Booking for the World Cruise from Britain or Europe, and disembarking at Naples or Lisbon entitles you to (1) free transport in 'Caronia' (via the West Indies and Florida) to New York, (2) free accommodation on board in New York until the cruise begins, or (3) free transport to New York by any other convenient Cunard sailing, (4) free travel to your starting point in Britain or Europe by rail or air from Naples or Lisbon.

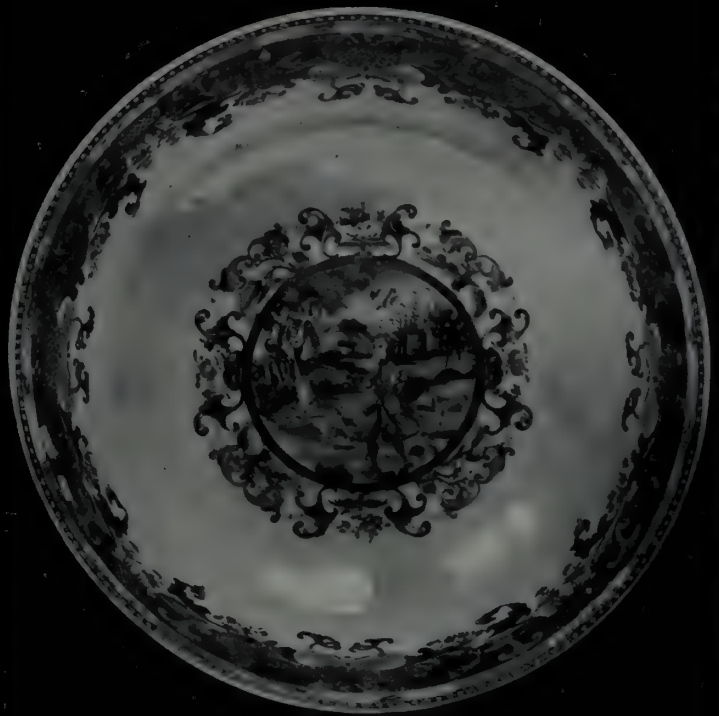
NEW YORK NASSAU CRISTOBAL BALBOA ACAPULCO
LONG BEACH HONOLULU YOKOHAMA KOBE HONG KONG
MANILA JESSELTON BALI SINGAPORE BANGKOK
COLOMBO BOMBAY ADEN SUEZ PORT SAID
ALEXANDRIA HAIFA NAPLES LISBON NEW YORK

A World Cruise of 92 DAYS; 23 PORTS; 29,007 MILES;
Rates from £1,018 Sailing from New York Jan 25th, 1963

Consult your local agent or CUNARD LINE, Cunard Building, Liverpool, 3 (Liverpool CENTral 9201); 15 Lower Regent Street, London, S.W.1 (WHitehall 7890); 88 Leadenhall Street, London, E.C.3 (AVENue 3010).



CUNARD



One of a Pair of Lowestoft Porcelain Punch Bowls
(seen from side and interior)
Chinese 18th century
Diameter 16 inches



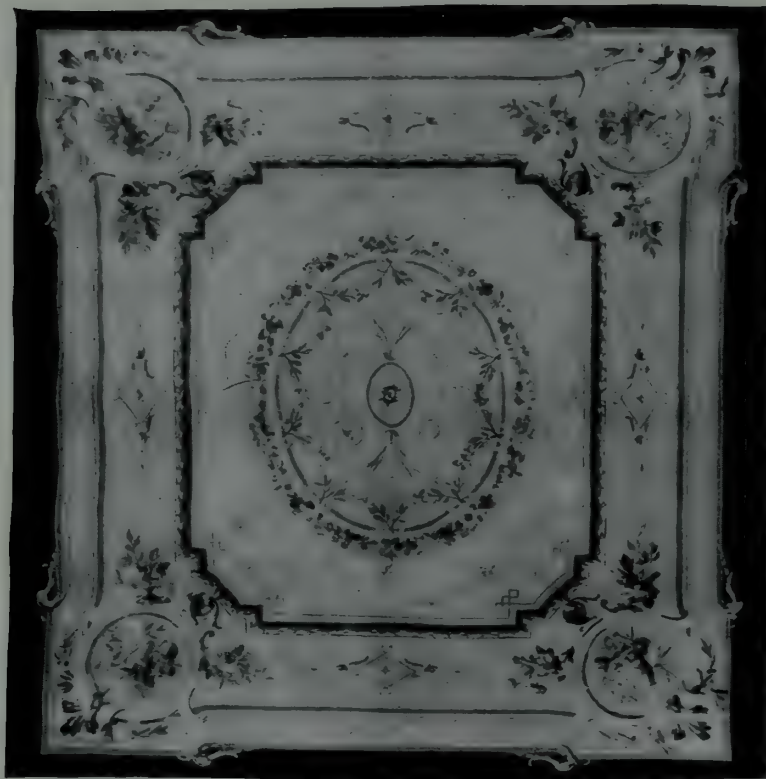
C. T. LOO & C^{IE}

Ancient Chinese Art

48 Rue de Courcelles

PARIS

*Internationally
Famous for Fine Carpets*



Fine AUBUSSON Carpet
Size 12 ft. x 11 ft. 9 in.
Ref. No. 50608

THE
House of Perez

Member of the B.A.D.A.

112 and 168 BROMPTON ROAD
LONDON, S.W.3

Telephone: KENSington 4411 (3 lines)

Telegraphic Address: CARPEREZET London SW3

The permanent Exhibition Rooms at 112 Brompton Road feature a large selection of Antique and Old Oriental Carpets and Rugs, Tapestries, Aubussons, Savonneries and Needleworks.

Wall to wall carpeting and Broadlooms in exclusive plain colours are available at 168 Brompton Road.

Perez (Contracts) Ltd. will attend to enquiries from the trade.

Also BRISTOL & AMSTERDAM

CHARLES WOOLLETT & SON

(Members of The B.A.D.A. Ltd.)



Antique Bowl Group of 'Birds in Branches', canaries perched in tree with nest and chicks below. Metal branches with porcelain flowers. 11½ in. high.

59/61 WIGMORE STREET, LONDON, W.1
Established 1889 Phone: Welbeck 8664

HENRY SPENCER
===== & SONS =====

ESTABLISHED 1840

Eric C. Spencer, M.B.E., M.A. (Cantab.), F.R.I.C.S., F.A.I.
Rupert W. Spencer, M.A. (Cantab.), F.A.I.
H. Michael Spencer, F.R.I.C.S., F.A.I.
L. M. Seymour. W. E. Peck, F.A.I. Harry C. P. Spencer, A.A.I.

of RETFORD, Nottinghamshire

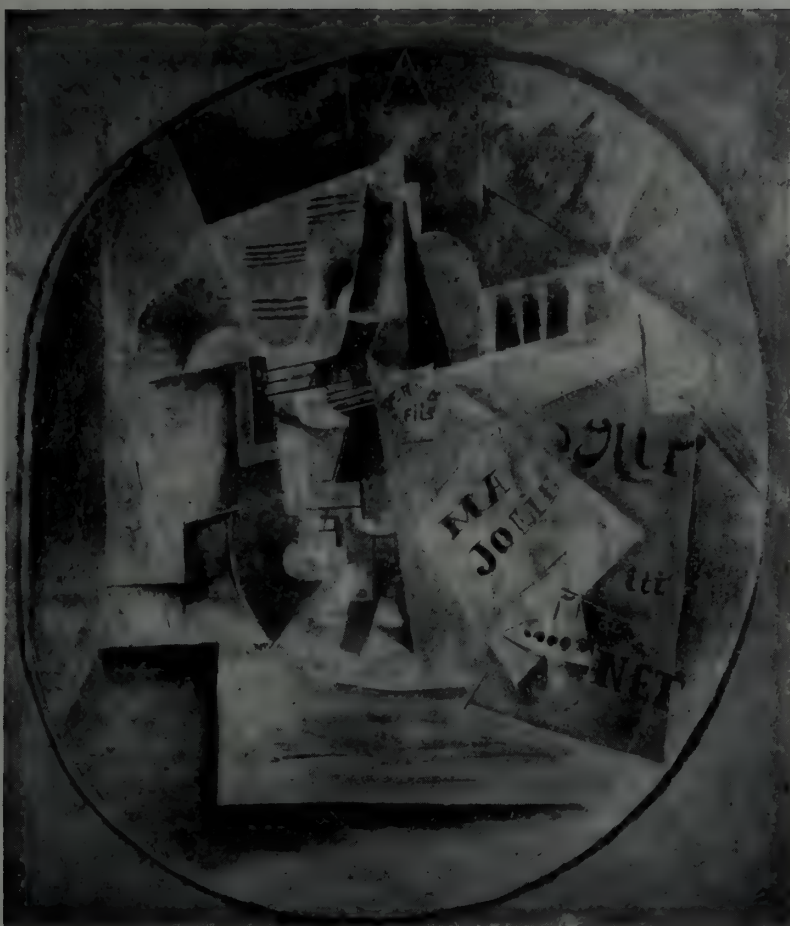
Sales by Auction
of the Contents of Mansions and Country Houses
Sales of Landed Estates and Properties

20 The Square, RETFORD, Notts.
Telephone 531-2

4 Paradise Street, SHEFFIELD 1
Telephone 25206-7

91 Bridge Street, WORKSOP, Notts.
Telephone 3347-8

VALUATIONS FOR ALL PURPOSES



PICASSO *Bouteille de Pernod, 1912*
105 cm. × 90 cm.

GALERIE INTERNATIONALE D'ART CONTEMPORAIN

253, RUE SAINT-HONORÉ
Tél: Opéra 32.29

PARIS, 1^{er}

In the front line of contemporary art
ARTISTS OF FAME AND PROMISE

Agents for:

Mathieu Viola A. Pomodoro
Guiette Latham G. Pomodoro
Corbero Compard Degottex

MASTERPIECES
in
PRECOLUMBIAN AND PRIMITIVE ARTS

BRUXELLES, V
208, AV. F. ROOSEVELT
Tél: 72.09.79

ZÜRICH, 1
NÜSCHELERSTRASSE 31
Tel: 25 17 48

N. BLOOM & SON LTD

13 Norris Street Haymarket
London S.W.1 Tra: 5984



A FINE GEORGE II SOUP TUREEN

1751

WILLIAM CRIPPS

overall length 14½ inches

weight 118 ounces



engraved on both sides
with the original arms of
CHOLMONDELEY



DENYS WREY LTD.

PERIOD FURNITURE WORKS OF ART
EXPERT RESTORATION OF ANTIQUES

45 SLOANE STREET LONDON S.W.1

Telephone: BELgravia 1813/14

A very fine and rare Swedish 'Gustaviansk' 12 light chandelier of circa 1790; the frame in chased fire gilt bronze and incorporating the traditional blue glass plates within the frames. Height 49 in., width 29½ in.

Members of The British Antique Dealers' Association

WE ARE ALWAYS ANXIOUS TO BUY FINE ENGLISH ANTIQUE FURNITURE

MONDAY 24th and TUESDAY 25th SEPTEMBER, 1962

AUCTION SALE ON THE PREMISES

of the **IMPORTANT COLLECTIONS** at the Villa 'REVE D'OR', Bd. Leader, CANNES (A.M.) France



**The Property of
D. D. Stathatos, Esq.**

OLD PAINTINGS
DRAWINGS - WATERCOLOURS
by BOUCHER, COYPEL,
PILLEMENT,
HUBERT ROBERT,
ROWLANDSON, VAN LOO, etc.

OBJECTS OF ART and
FURNISHINGS



FINE CHAIRS and FURNITURE

LOUIS XIV PERIOD & XVIIIth Century FRENCH and XVIIth Century ENGLISH

XVIIIth CENTURY GOBELIN and AUBUSSON TAPESTRIES

CARPETS — AUBUSSON, SAVONNERIE, ORIENTAL — ENGLISH NEEDLEWORK XVIIth-XVIIIth-XIXth

Carved Wood Mural Panelling Gothic and Renaissance Styles.

FINE MODERN FURNISHINGS

ON VIEW: 22 - 23 September

Illustrated Catalogue in colour (£1) from the

Offices of Me BAUSSY, Greffier d'Instance, Palais de Justice, CANNES; Mes F. COURCHET & R. L. JAPHET, auctioneers, 3 Rue Provana, NICE, and the Experts: Me J. J. TERRIS, 2 Rue de l'Escarène, NICE, and Mr. J. BERNARD, 38 Cours d'Estienne d'Orves, MARSEILLE.



Imperial white jade vase with loose-ring handles and chain. Chien Lung period.

Height 16 inches.

22 W. 45th Street
New York 36, N.Y.

Telephone: MU 7-4938

Cables: Jadecurios

Hartman
Trading Corp.

Alan Hartman, Proprietor

Member: Art and Antique Dealers League of America



A LOUIS XV CARTONNIER

*with floral marquetry and
finely chased bronze dore mounts
circa 1750*

Height 5 ft. 2 ins., width 2 ft. 11½ ins., depth 1 ft. 4½ ins.

Vernay

*Member of Art and Antique Dealers League of America
Member of New York Antique and Art Dealers Association*

124 East 55th St., New York 22 • PL 3-8060

**OLD ENGLISH FURNITURE • SILVER
PORCELAIN • PAINTINGS • GLASS**

pierre matisse gallery

Balthus

Mac Iver

Calligannis

Dubuffet

Rivera

Miró

Le. Corbusier

Riopelle

Saura

Millares

Butler

Marini

Giacometti

Rozak

41 East 57th Street, New York 22, N.Y.

SCHONEMAN GALLERIES

*sine french
paintings*

63 East 57th St NEW YORK PL 5-3020



A Very Important Limoges Series of the Twelve Months
by JEAN COURT dit VIGIÉR

French, XVI Century

Ex-collection: Le Febre, Paris; Heinrich Wencke, Hamburg.

Literature: Described and illus. full page, *Sammlung Heinrich Wencke, Hamburg*,
Cologne, October 1898, fig. 134.

Reference: The compositions are based on engravings by Etienne de Laulne.

Total Dimensions: 15 $\frac{3}{4}$ by 12 $\frac{3}{4}$ inches.

EDWARD R. LUBIN, INC.

Masterpieces of Medieval, Renaissance and Baroque Art

17 EAST 64th STREET, NEW YORK 21, NEW YORK



Jade

Two fine examples of 18th Century Spinach Jade from our extensive collection: *Left*, finely carved bronze-form vase with cover. *Right*, carved watermelon, rose quartz interior with jet seeds.

Announcing the opening of
Manheim Galleries, Inc.

2518 FAIRMOUNT
DALLAS 1, TEXAS

Manheim Galleries

409 ROYAL STREET, NEW ORLEANS 12
2518 FAIRMOUNT • DALLAS 1, TEXAS

PARKE-BERNET GALLERIES • INC

is now

Scheduling Sales for the Season of
1962-1963

INQUIRIES INVITED

Subscriptions to Catalogues
may be entered now

PARKE-BERNET GALLERIES, INC

980 MADISON AVENUE, NEW YORK 21

Cable: PARKGAL

Public Auction Sales
of Fine Art, Literary and Other
Personal Property Including Jewelry

SEPTEMBER TO JUNE

Stephen Spector

*

Old

Master

Drawings

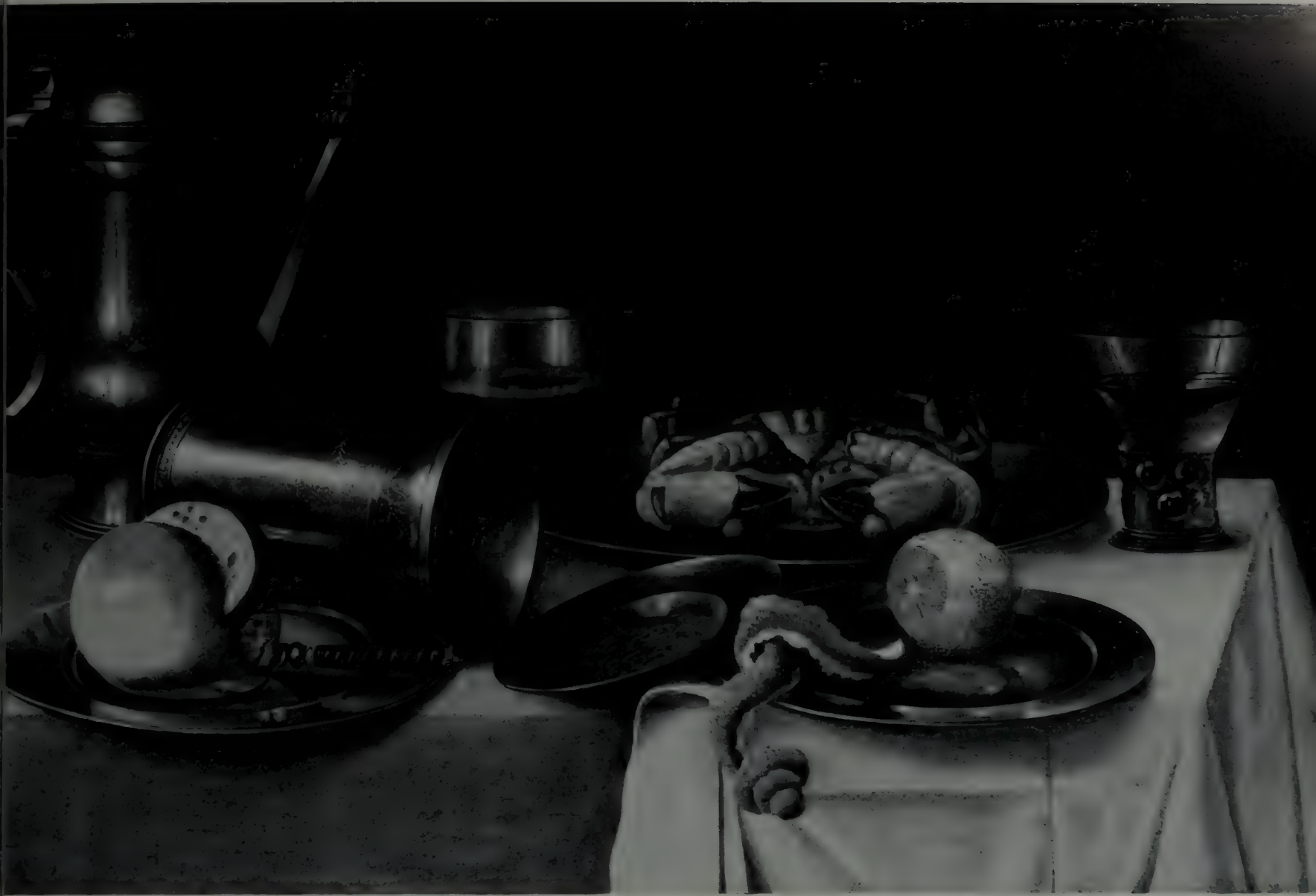
*

150 East 61st Street

By appointment

New York 21, N.Y.

PLaza 2-5164



WILLEM-CLAESZ HEDA

1594-1670

Panel 19 × 32 inches

CENTRAL PICTURE GALLERIES

OSCAR KLEIN

624 MADISON AVENUE, NEW YORK 22

ELDORADO 5-6564

Wakefield-Scearce Galleries

Old Science Hill Chapel, Shelbyville, Kentucky
(on the main road (U.S.60) between Louisville and Lexington)

Telephone: (Area Code 502) ME. 3-4382

— Direct Importers —



ONE of a fine pair of Hepplewhite window benches. Very simple, graceful legs. Nicely proportioned throughout.

England, circa 1780.

Extreme height 28 in., extreme width 40 in.



**ODILON
REDON**

Fillette nue
Pastel—Signed lower right

Painted in 1906
19½ × 13½ inches

HAMMER GALLERIES Inc.
51 East 57th Street New York 22 N.Y.

Cable address:
Hammergall, N.Y.

Telephone:
Plaza 8-0410

DILDARIAN



EMPIRE AUBUSSON

SIZE 16 ft. × 15 ft. 8 in.

Antique Decorative Rugs
orientals • europeans

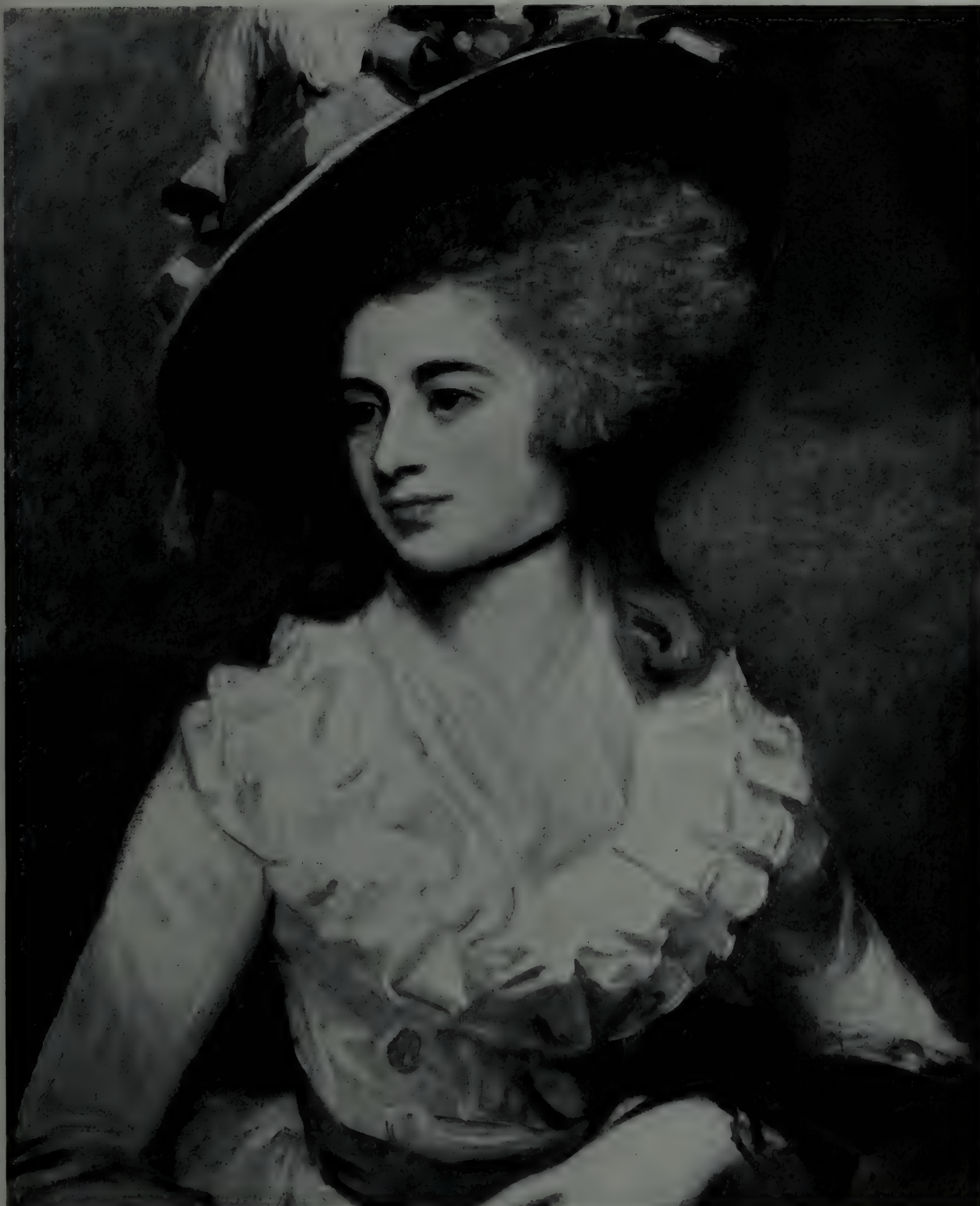
762 Madison Ave. — New York 21, N.Y.

BU 8-4948

AUTHORIZED MEMBERS OF
THE NEW YORK ANTIQUE AND ART DEALERS ASSOCIATION, INC.

NEWHOUSE GALLERIES

ESTABLISHED 1878



LADY CAROLINE PRICE

Size 30 × 25 inches

by GEORGE ROMNEY, 1734-1802

FINE PAINTINGS

15 East 57th Street

PLAZA 5-4980

New York, N.Y.



BY APPOINTMENT
TO H.M. THE QUEEN
MEDALLISTS



BY APPOINTMENT
TO H.R.H. THE DUKE OF EDINBURGH
MEDALLISTS

SPINK & SON LTD.

EST. 1772

5, 6, 7 King Street, St. James's, London, S.W.1

Cables: SPINK, LONDON

Telephone: WHITEHALL 5275 (5 lines)



Ancient Greek black-figure lekythos of the 6th Century B.C. by the Painter of Oxford, depicting the Wedding Feast of Zeus and Hera attended by Herakles, Athena and Dionysos.

**TRIBUTE
TO THE
BRITISH
ANTIQUE
DEALER
(32)**

This 21 inch high gilt-bronze figure of St. Sebastian attributed to Giovanni Giuliani (Venice, 1663-1744) has been purchased from Messrs. Peel & Humphris Limited of London by the Rijksmuseum.



Each month The Connoisseur illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution at home or abroad.



Burrell Collection

An exhibition of restricted scope from immense resources

WILLIAM WELLS, *Keeper of the Burrell Collection*

TO coincide with the meeting in Scotland of the Sixth International Congress of Genealogy and Heraldry this week, an exhibition of heraldic art in the Burrell Collection has been mounted in the Glasgow Art Gallery and Museum at Kelvingrove.

As originally conceived this was to comprise two exhibitions of equal importance in two different parts of the same building: one devoted to the stained glass and the other to the remainder of the heraldic art in the Collection. Unfortunately, this could not be carried out quite according to plan. There remain two exhibitions, but while one of them—the stained glass—is more or less as conceived, the other has assumed a rather secondary place owing to the exclusion of the tapestries and needlework.

When he presented his Collection to the City of Glasgow in

1944, Sir William Burrell inserted a clause in the deed of gift forbidding the exhibition of any of the textiles within sixteen miles of the centre of the City. The gift of the Collection was followed by a further gift of £450,000 towards the cost of a new museum in a prescribed area of the country north-west of Glasgow. The City authorities, who would have greatly preferred an air-conditioned building inside the City, accepted this clause very unwillingly and continued to hope that Sir William, who went on adding lavishly to the Collection until his death at Hutton Castle, near Berwick-on-Tweed in 1958 at the age of ninety-seven, might be persuaded to change his mind.

The projected museum has never materialised and the Glasgow Art Gallery finds itself with several thousand more works of art than it has space to exhibit; or indeed conveniently to keep in

Continued on page 4

The exhibition of stained and painted heraldic glass in the Burrell Collection, which was opened by Sir Iain Moncreiffe of that Ilk, Albany Herald, at the Glasgow Art Gallery and Museum on the third of last month, comprises three hundred and three armorial panels mounted in twenty-four artificially lighted cases. The majority of these panels (about 250) are English. The remainder are German, Swiss and Dutch.

Reproduced here are twenty medallions, as set up for the exhibition, from Vale Royal in Cheshire, a mansion built after 1542 on the site of the ancient monastery of Vale Royal by Sir Thomas Holcroft and later (1616) acquired by the Cholmondeley family, ancestors of the present owner, Lord Delamere. The majority of those reproduced here, and probably all twenty, were made about the middle of the sixteenth century for Vale Royal, and they remained there until after 1922 when they were described by J. Paul Rylands and R. Stewart-Brown in two articles in Volume 38 of *The Genealogist*. They were acquired by Sir William Burrell in 1947 from Wilfred Drake, together with about twenty more panels representative of Cheshire knights and landed gentry (Minshull, Holford, Wilbraham, Done, Ridley, Ardern, Cholmondeley, Brereton, Venables and others).

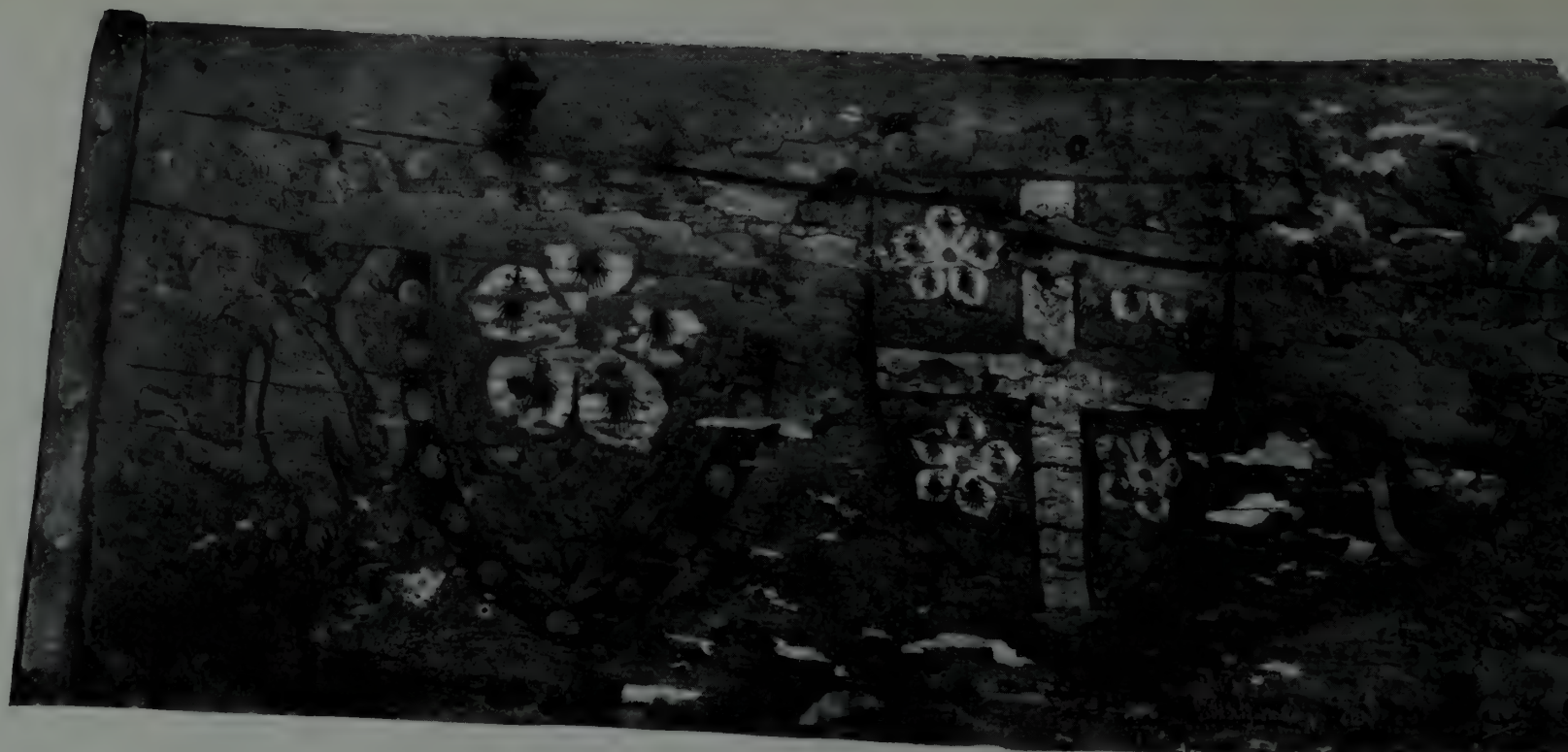
These humbler shields, unlike the Royal Arms and Knights of the Garter reproduced here, were not made for Vale Royal but came to it from two other Cheshire houses—Spurstow Hall and Utkinton Hall—via Tarporley Rectory. There many of them were described and drawn by the Rev. William Cole in 1755, when, on a visit to the Rev. John Allen, he was confined to the house with a broken leg (B.M. Add. MS. 5830).

It will be observed that several of the medallions reproduced repeat one another. In addition to the royal Tudor arms (the second has lost its garter and is in a modern surround) and the medallions for Henry VIII and Jane Seymour and Edward, Prince of Wales, there are two medallions for

Edward Stanley, 3rd Earl of Derby (created K.G. in 1547) and two for Francis Talbot, 5th Earl of Shrewsbury (created K.G. in 1544). The medallion for Sir Walter Devereux, Lord Ferrers (created K.G. in 1523) is inscribed 'lorde feres' and since he was created Viscount Hereford in 1550, this seems to indicate a prior date (as the authors of the article in *The Genealogist* observe). The same argument is applicable to Lord Herbert (K.G., 1549) which is inscribed 'lorde herbert'. He was created 1st Earl of Pembroke in 1551.

Facing
(Top). Royal Arms,
Royal Arms,
Prince of Wales (Edward VI),
Sir Edward Stanley,
Earl of Derby, K.G. (Second).
Henry VIII and
Jane Seymour,
Henry Fitzalan,
Earl of Arundel, K.G. (Third).
Henry VIII and
Jane Seymour,
Prince of Wales, Edward VI,
Francis Talbot, Earl
of Shrewsbury, K.G.,
Francis Talbot,
Earl of Shrewsbury, K.G. (Fourth).
Edward Stanley,
Earl of Derby, K.G.,

George Neville, Lord
Abergavenny, K.G.,
George Booth, of
Dunham Massey,
Sir William Venables,
titular baron of Kinderton. (Fifth).
Sir William Paulet,
Earl of Wiltshire, K.G.,
Sir Roland Stanley. (Bottom).
Sir Walter Devereux,
Lord Ferrers, K.G.
(Viscount Hereford, 1550),
Sir William Herbert,
Lord Herbert, K.G.
(Earl of Pembroke, 1551),
Henry Radcliffe,
Earl of Sussex,
Sir William Brereton,
of Brereton.



store. Furthermore it has been placed in the embarrassing position of possessing the finest collection of fifteenth- and sixteenth-century tapestries in Great Britain which is almost perpetually assigned to darkness—at least insofar as Glasgow is concerned, for, ironically enough, selections of them have been shown in Edinburgh and Stirling in recent years, and two of them have been displayed in the new air-conditioned tapestry gallery at the Victoria and Albert Museum. (While it would be satisfactory to yield to every request for semi-permanent loans which such a situation seems to invite, it is not often possible or practical to do so.)

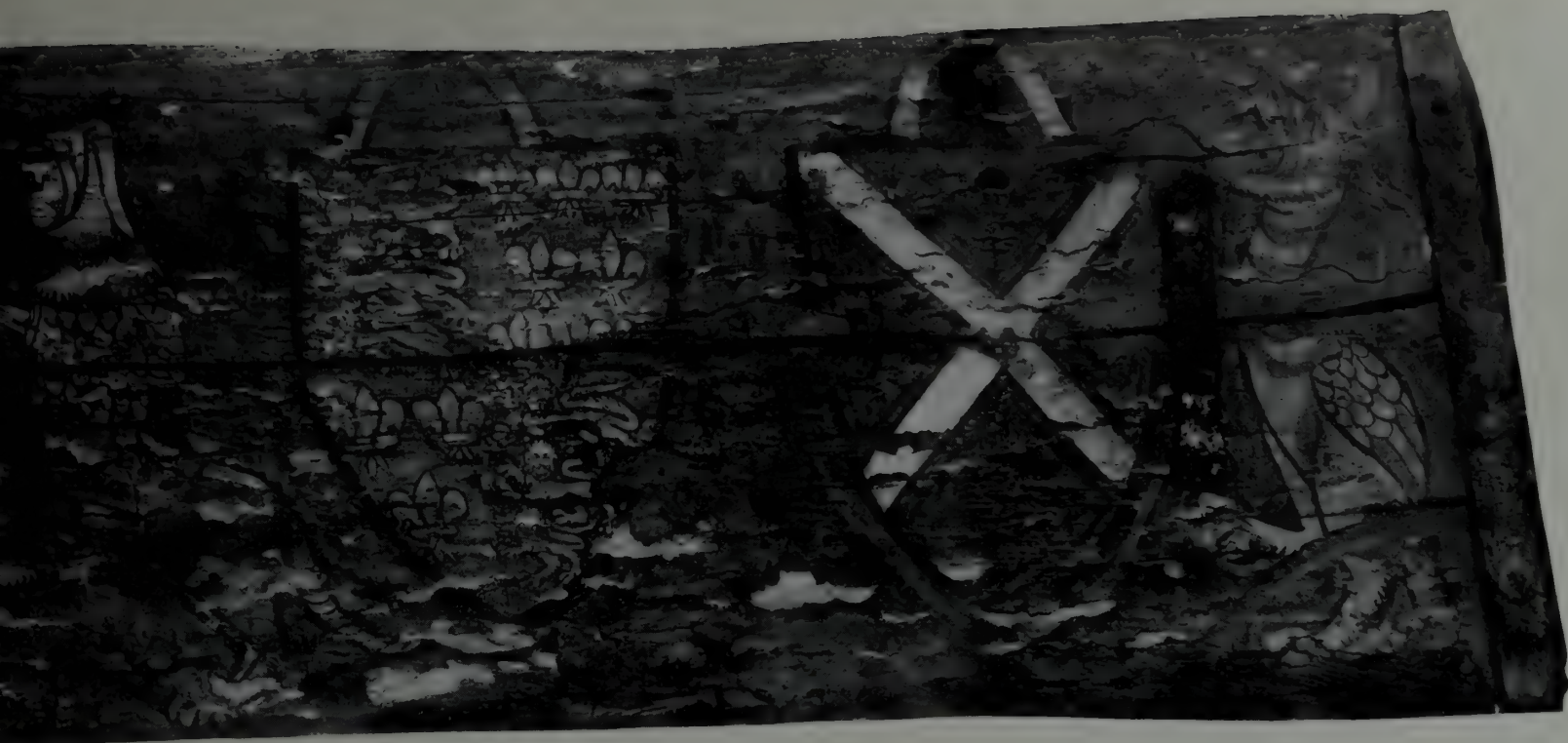
The Burrell tapestry collection includes several examples of prime heraldic importance. Among the French armorials, for example, are three fragments from the late fourteenth-century hanging with the arms of Beaufort, Turenne and Comminges, a late fifteenth-century verdure tapestry with the monogram *M I* (Maille d'Interville) and shield of arms and wild man; and an early sixteenth-century tapestry with the arms and motto of Miro. Among the English armorials (though probably woven in the Netherlands) figure the Luttrell table carpet, dating from about 1520 and only rivalled in importance by the slightly later Lewknor table carpet recently acquired by the Metropolitan Museum, and two of the three tapestries formerly at Drayton House with the arms and quarterings of Robert Dudley, Earl of Leicester, one of which was lent by Sir William to the Herald's Commemorative Exhibition of 1934 in London (Cat. No. 7, pl. LI in the enlarged and illustrated catalogue of 1936). Apart from these, there are a number of superb tapestries of incidental heraldic interest, such as the St. Peter tapestry with the arms of Abbot de Poisieu to be reproduced in the next issue.

Exhibitions of specimens from the Burrell Collection have been staged from time to time in Glasgow, Edinburgh, Stirling and Airdrie, and there are permanently on display at the Glasgow Art Gallery selections from the Collection in the Central Hall and in other parts of the Museum. When the Collection was first acquired it was natural to want to show the public as much as possible of it together—pictures, tapestries, stained glass, sculpture, metal work, furniture, ceramics, antiquities of pre-

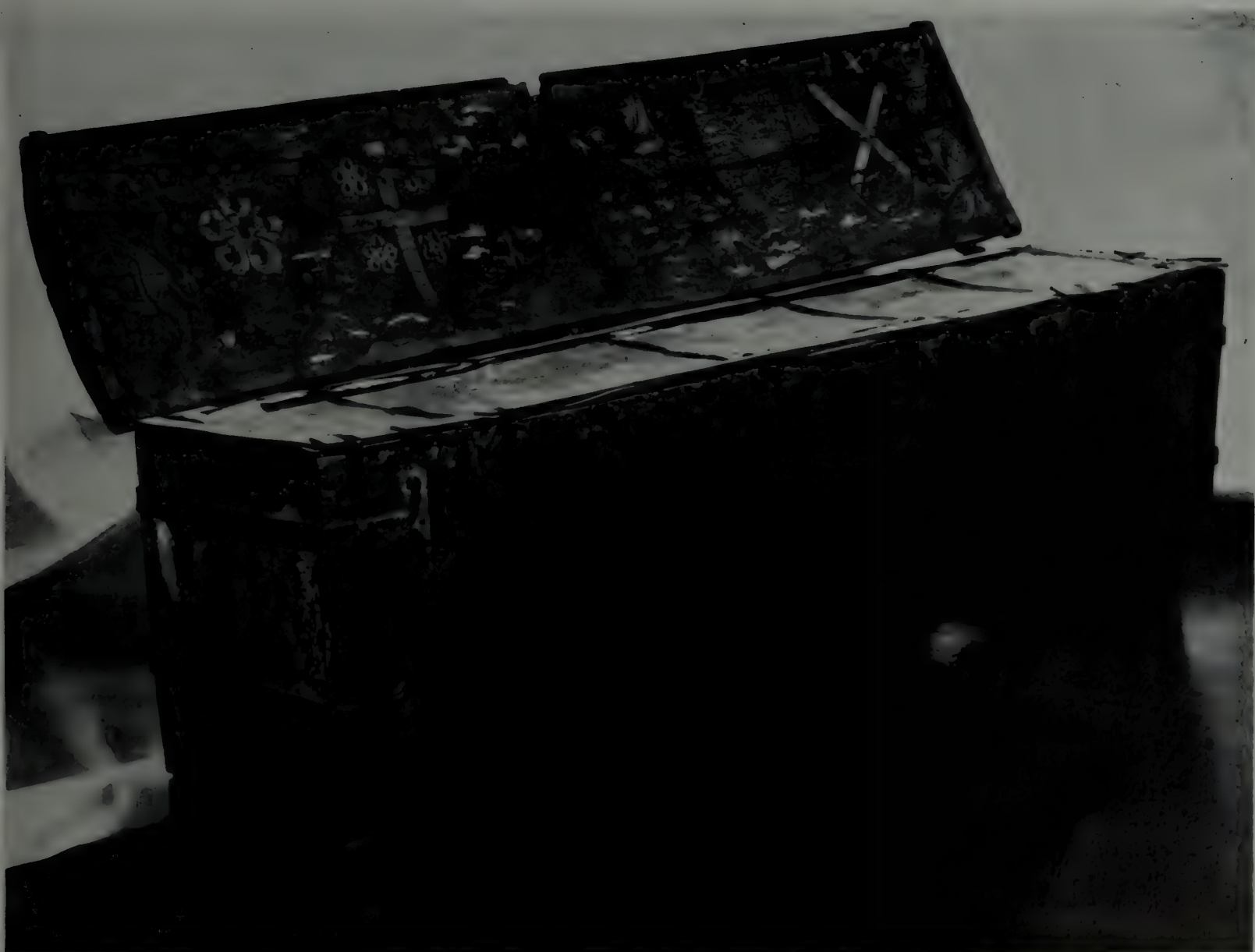
The Richard de Bury Chest (after 1340, Height 25 inches, Length 76 inches, Width 16 inches). This fourteenth-century chest, composed of single slabs of oak pegged and nailed together without stiles and reinforced by iron bands, was last seen in London at the Royal Academy exhibition of British Art in 1934 (No. 1261, pl. CCXLIV). Until about 1850 it was in the office of the Chancery Court at Durham and was acquired by Sir William Burrell after 1934 from the collection of Captain N. R. Colville. It was given to Glasgow with the Burrell Collection in 1944, but remained at Hutton Castle until May, 1956. The chest was originally covered throughout with tempera painting, all traces of which have disappeared with the exception of that on the inside of the lid, which is badly flaking. This comprises four armorial shields, two on the left and two on the right, separated by the central figure of a man-leopard with shield and sword in combat with a now almost totally invisible dragon. On the extreme left is a lion rampant and on the extreme right a wyvern (usually described as a griffin). The two shields on the left (1. gules a cinquefoil ermine within a bordure sable besanty; 2. gules a cross argent between three cinquefoils ermine) are both thought to be for Aungervile, the second possibly being an augmentation (Richard de Bury was the son of Sir Richard Aungervile of Willoughby in Leicestershire). The two on the right (1. England quartering France ancient; 2. gules a saltire argent) are for England (from 1340-1405) and for Neville of Raby (probably Ralph, 2nd Lord Neville, who died in 1367 and was the first layman ever to be buried in Durham Cathedral, in recognition of his services at the battle of Durham or Neville's Cross in 1346).

The arms of Richard de Bury (1287-1345) who was bishop of Durham from 1334, are not beyond dispute as no coat of arms other than that of England appears on the bishop's seals. The arms on the first of the two Aungervile shields on the chest were recorded in the church of Willoughby and occur in the Parliamentary Roll of Edward II (see footnote on page 12 of M. MacLagan's edition of *Philobiblon* published by Blackwell 1960). Nevertheless the assumption that this chest once belonged to Richard de Bury seems to rest on rather slender foundations.

Christian Europe and post-Christian Europe, of the near east and the far east—but the tendency now is for exhibitions of more restricted scope but perhaps more eloquent of its immensely important resources.



THE RICHARD DE BURY CHEST





A WALNUT ARMCHAIR
MADE FOR DECORATION
RATHER THAN USE



Details of a Walnut Armchair (c. 1680, Height 52 inches, Width 25 inches, Depth 23 inches). This elaborately carved and still partly painted and gilded chair has been shown in four major exhibitions of British art held in London, the last occasion being the Restoration Tercentenary at the Royal Academy in 1960, when it was ascribed to about 1680. On the crest is the painted shield of Charles II with an escutcheon of pretence (argent on five inescutcheons in cross azure within a bordure gules charged with castles or, as many plates saltirewise) for Catherine of Braganza. The circular concave shield is ensigned by helm and crown and supported by lion and unicorn. On either side are the figures of Wisdom (with an open book) and of Justice (with a pair of scales). The arm-rests terminate in eagles' heads surmounted by unicorns couchant and supported by rampant dragons with shields, the dexter shield bearing the arms of France, the sinister the Harp of Ireland. The chair was described recently in *The Connoisseur* (February, 1961, p. 16) by Mr. Ralph Edwards as the most conspicuous example of chairs made for decoration rather than use during this highly ornate phase of furniture design.



Panel of white embroidery on muslin, called the Christening Apron of Prince Charles Edward, the Young Pretender (detail). The embroidered decoration comprises three motives arranged in a recurring pattern within a scrolling foliate border which is missing along the top side. The largest of these motives (repeated six times) shows the shield of Scotland with helm, crown, crest, and gorged and crowned unicorn supporters, together with the insignia and motto of the Order of St. Andrew. The next (also repeated six times) shows two angels holding a crown above a monogram (J.E. between the initial J and the figure 8) under the semi-circular inscription: *God bless and restore the King to his oun*e. The third and smallest (repeated eight times) shows a sword and sceptre in saltire ensigned with a royal crown. Prince Charles was born in Rome in 1720, and if this panel of needlework was intended for his Christening it would probably have been worked by one of the indigent Scottish ladies in attendance there, who as the letters written by Winifred, Countess of Nithsdale (published in *The Book of Caerlavrock* 1873) show were hard put to it to find decent clothes for themselves. However, the monogram is clearly intended for the Old Pretender, James Francis Edward (1688-1766) who would have come to the throne as James III and VIII.

The panel was shown at the exhibition of Scottish art and antiquities held in Grosvenor Square, London in 1931 (No. 736) and in the Royal Academy exhibition of 1939 (No. 660). It formed part of the original Burrell gift of 1944 and until 1957 was on loan to the Bowes Museum, Barnard Castle.

TWO EMBROIDERED PANELS

Panel of red velvet with the armorial achievement of Sir Roger Wodehouse (died 1588) of Kimberley, Norfolk, embroidered in silk and metal thread partly in raised work. The shield, quarterly of nine with Wodehouse (sable a chevron or guttée de sang between three cinquefoils ermine quartering Northwood, Fastolf, Furneaux, Gedding, Aspoll, Pecche, Swathing and Ratcliffe), wild men supporters, closed helmet, mantling (argent doubled gules) and crest (a demi-griffin or).

Acquired by Sir William Burrell in 1947 as part of the trappings of an Elizabethan throne which Sir Roger Wodehouse is supposed to have set up for Queen Elizabeth on the occasion of her visit to Kimberley in 1578 during her progress in East Anglia. As reconstructed for the British Antique Dealers' Association exhibition at Christie's in 1932, this achievement formed part of the backcloth of the throne, but it seems probable that the 'throne' is heterogeneous and the heraldic work, which includes this achievement and a roundel showing Wodehouse impaling Corbet, may have been originally bed hangings and possibly identical with the texture of crimson velvet bearing the arms of Sir Roger Wodehouse posthumously itemised in the inventory of his possessions.

The quarterings on the shield are identical with those given for Wodehouse in the Visitations of 1589 and 1613 (Harl. 1552, ink fo. 44, pencil 40), but Mr. Walter Rye long ago exposed the Wodehouse pedigree as reflected in these charges as 'one of the worst specimens of concoctions by Elizabethan heralds that can be imagined'. This and other heraldic relics from Kimberley in the Burrell Collection are discussed and illustrated in the current number of *The Scottish Art Review* (1962, Vol. VIII, No. 4).





A CHANCELLOR'S TAZZA, A TANKARD AND A MACE

Silver gilt tazza (diameter 13½ inches) engraved with the Exchequer Seal of William III and Mary and the arms of Charles Montagu, Earl of Halifax (Montagu differenced by a martlet in the first quarter within a bordure sable quartering Monthermer), who was Chancellor of the Exchequer when Queen Mary died on the 27th December, 1694, and evidently took advantage of the privilege of having his official seal converted into a piece of plate when it was rendered obsolete by the Queen's death. Mr. C. C. Oman in an article published in *Apollo* (June, 1957, p. 213) proved that the engraved work was designed by Simon Gribelin (1661-1733) who had settled in England about 1680. An album of Gribelin's engravings in the

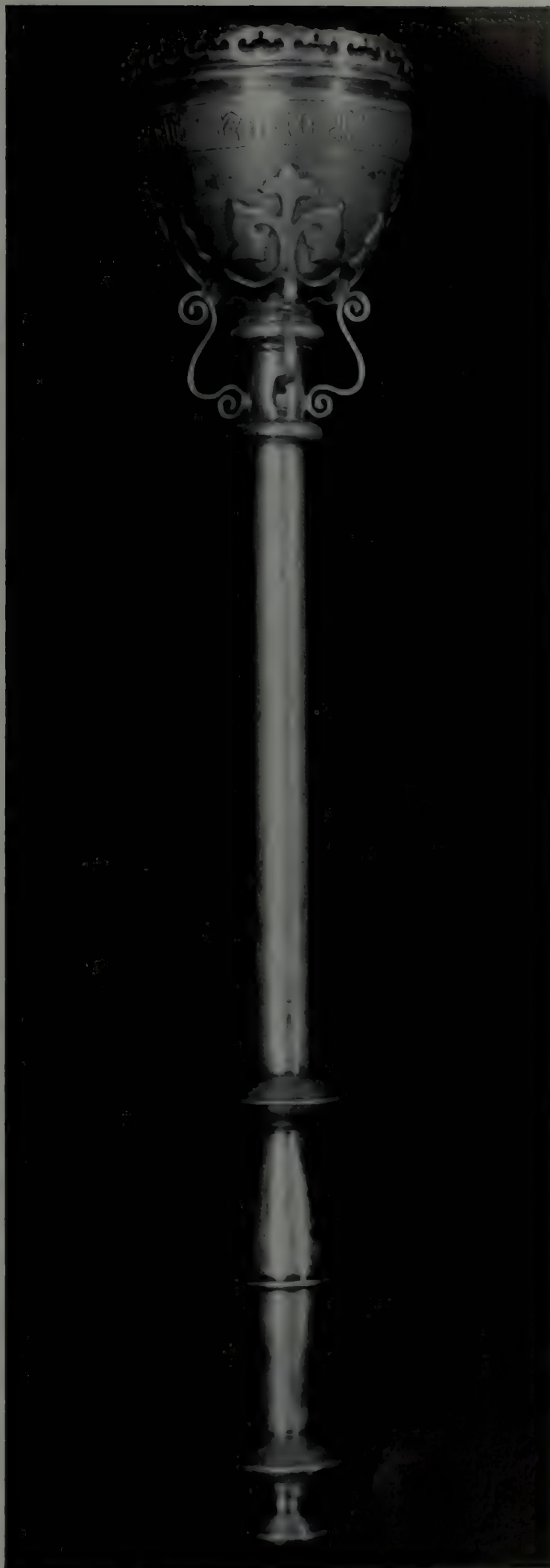
British Museum (*Livres d'Estampes de Sim. Gribelin, fait relie a Londres 1722*) contains a proof of the engraving (with the curious difference that the obverse of the seal is shown askew) and another corrected proof of the obverse alone.

The salver is stamped with a maker's mark (*B B* probably for Benjamin Bathurst) and an illegible date letter. At one time it was in the collection of the Duke of Sussex, who sold it at Christie's on 24th June, 1843, together with a replica bearing a hall mark for 1726 (lots 444/5). It came to Glasgow with the original Burrell gift in 1944.

Silver Mace (18 inches long) with the arms of the Blacksmiths' Company, in the form of a hollow shaft with handle and vase-shaped head. There is no date-letter or maker's mark, but the royal (Stuart) arms appear on the mace head with *C R* which Mr. Ian Finlay (*The Connoisseur*, May, 1938, p. 242-4, No. 1) considers to be for Charles II rather than Charles I, without absolutely ruling out a date prior to 1642 when certain articles of 'guift-plate' were impawned to wealthy members of the Corporation. The arms of the Company (sable, a chevron or between three hammers argent handled of the second, ducally crowned of the last) and motto (*By Hammer and Hand all Arts doe Stand*) are engraved in a diapered ground on the sides of the bowl which is attached to the shaft by cut-card work and surmounted by an openwork gallery. Since there is no record of the Company ever having used a mace and the silver head of the 'Brassill Staffe', ordered in 1659, 'for the Beadle to goe with before the Company' is presumed to be the staff-head in the Guildhall Museum, it is possible that this mace was not made for the London Company as the arms and motto indicate. All the Company's plate was sold in 1783.



Detail of silver tankard (4½ inches high) hall-marked for London, 1639, and with maker's mark *G.D.* above a mullet and three pellets, perhaps for George Day. The shield (gules, sic for sable, six swallows or, sic for argent, with a mullet azure for difference) is said to be for Arundel and is clearly a later addition. A tankard (6½ inches high) of similar form (London, 1619) from the Pym Collection was sold at Sotheby's, 6th February, 1947 (lot 166) and two others (London 1632 and 1635) were formerly in the Earl Wilton and later in G. A. Lockett Collections. This particular tankard was acquired by Sir William Burrell in 1955.





AN OAK CANOPIED BENCH

Oak canopied bench (9 feet 6 inches high $\times$ 7 feet 2 inches), one of the massive pieces of furniture and interior fittings acquired by Sir William Burrell in 1952 from the Hearst Collection, St. Donat's Castle, South Wales (the fifteenth-century Bridgwater ceiling, acquired at the same time, is described in *The Connoisseur*, June, 1949, p. 81, Nos. X and XI). Of the four carved panels with crocketed ogival arches in the back of the canopy, only the third from the left has an appearance of antiquity. The shield in the second panel described as for the Earl of Ormond (or a chief indented azure with a label of three points) is clearly a modern insertion. The surrounding scrolls are inscribed: *lan mil V^cXIX* (1519). Less conspicuous, in fact easily overlooked, are two small shields on either side of the openwork frieze, of which the dexter is charged with an indented chief and label, and the sinister apparently with a fess. In 1519 the holder of the Earldom was Sir Piers Butler, who as cousin and heir male of the 7th Earl, succeeded him as 8th Earl in 1515. He had married, about 1485, Margaret, second daughter of the 8th Earl of Kildare, whose arms were 'argent a saltire gules'.

A PLAQUE

PERHAPS FORMERLY BELONGING
TO 'THE KINGMAKER'S COUSIN'

Alabaster plaque. In its original polychrome case and representing St. Mary of Cleophas and Alpheus, with their four sons James the Less, Simon, Jude and Joseph. The roundel below the plaque bears a shield said to be for Neville (gules a saltire argent) quartering Fauconberg (argent a lion rampant azure). The charges are still faintly discernible and seem to be correctly blazoned. According to notes supplied when the alabaster was acquired by Sir William Burrell from Mr. John Hunt in 1951 the shield may be more specifically described as for William Neville, Earl of Westmorland, later Earl of Kent (1461) who married Joan Fauconberg. Furthermore, it is stated that the inscription beginning 'Coronatio' may refer to the coronation of Edward IV in 1461 in which William Neville had been the prime mover. There may be some truth in this. William Neville, eighth son of Ralph, Earl of Westmorland (but never himself Earl of Westmorland) certainly married before 28th April, 1422, Joan Fauconberg, daughter and heir of Sir Thomas Fauconberg, of Skelton (*Complete Peerage*, Vol. V, p. 281). It is also true that William Neville was prominently engaged in the Yorkist cause and later as Earl of Kent became a member of the King's Council. Nevertheless, it was not to him so much as to his powerful cousin Richard Neville, Earl of Warwick, that Edward chiefly owed his throne. The Fauconberg arms originally were 'or a fess azure in chief three pallet gules' but they later assumed the arms of Brus of Skelton (argent a lion rampant azure) and the arms of William Neville are said to have been Fauconberg (i.e. Brus of Skelton) quartering Neville (the saltire charged with a mullet for difference), and not the other way about as on the alabaster case. William Neville died in 1463, leaving three daughters and whether the absence of a male heir has any connection with the subject of the alabaster might be considered a matter of conjecture. His widow, an idiot from birth, remarried a few months after her husband's death, and lived on until 1490 when she died at the age of eighty-four having survived all her children.



Further illustrations of the Burrell Collection will be published in the next issue.

All photographs are by Miss F. C. Ritchie, Burrell Staff Photographer.



A tale of conversion

The London home of Mr and Mrs Henry Elliott-Blake

CLIFFORD MUSGRAVE, *Director of the Royal Pavilion, Brighton*

ALTHOUGH some squares in London's Belgravia possess no buildings that are earlier than the nineteenth century they have interesting associations with an earlier epoch, being built on land leased from the Earl of Cadogan by Henry Holland, the architect who built Carlton House and the first classical Pavilion at Brighton for the Prince Regent. Sir Hans Sloane's daughter married Lord Cadogan, and her name is commemorated in Sloane Street and Sloane Avenue.

The exterior of Mr. and Mrs. Henry Elliott-Blake's home gives little impression of containing a modern flat, although it is in many respects very up-to-date, and is in fact three flats which have been expanded into one. The visitor is given, instead, the sense that he is entering the principal floor of a large Regency house, where the somewhat irregular layout of the rooms has been deliberately brought about in order to encourage the feeling of informality so much cultivated in that period. The building in which this apartment extends over the first floor offered little, either as originally built or as later converted into a number of small flats, excepting that it possessed several fine rooms of good proportions and with good ceilings and cornices of that modified Adam type which, quite happily in some instances, continued to be designed throughout Victorian times and into the present century. The apartment owes more to the vision of its present occupants, who about eight years ago perceived the possibilities of the original series of unattractive and carelessly divided rooms of the three flats.

How daunting must have been the prospect of making an attractive home with such material may be judged from the illustrations, some of which show the rooms before and during the process of reconstruction. And how well equipped the new occupants were to undertake the task of creating a home of great charm will be understood when it is realized that Mrs. Elliott-Blake is the daughter of the Hon. Mrs. Ionides, and possesses no small portion of that taste and connoisseurship which has been exercised by her mother at Buxted Park.

One of the primary necessities of the desired apartment was for ample wall space for the display of the Elliott-Blakes' superb collection of modern paintings, including important works by Monet, Sisley, Courbet, Utrillo, Sickert, Van Dongen, Modigliani, Degas, and a number by contemporary French painters. The collection of pictures will be described in the detail which it merits in a separate article in the next issue. This basic requirement of ample hanging-space was admirably met by the rooms of the three flats, which in fact extended over the first floor of three houses. The process of conversion involved the removal of several partition walls erected in fairly recent times, but it has been a process resulting in the creation of an exceedingly pleasant spaciousness.

An entrance lobby leads into the Hall, once the entrance hall of one flat, and this provides a delightful central room of communication for all the rooms of the new apartment. Upon one wall a painting by Utrillo hangs above a mid-eighteenth-century



The Drawing Room during restoration. See also page 15.

The Drawing Room during restoration, showing the original glass doors.



(Above) The Drawing Room. (Below) The Hall, looking through to the Dining Room.



The Entrance Hall, leading (right) into the Hall. The side-table and the lacquer cabinet on a stand carry part of the collection of *famille verte* porcelain.

pine mantelpiece having in its frieze a beautiful rococo carving of foliage and doves. Opposite, a magnificent river scene by Monet in pearly tones of pinks, pale blues and greys is supported in unexpected harmony by a fine Regency mahogany commode. This is but one of the many attractive articles of furniture which rival the pictures in interest while they complete the decorative ensemble. A third theme that pervades the rooms is that of *famille verte* porcelain of which many excellent examples are found. On the wall flanking the doorway to the Drawing Room is a pair of beautiful seventeenth-century Florentine looking-glasses with arms of coloured glass for lights.

The Drawing Room itself was the scene of some drastic alterations. An extremely ugly and enormous chimney-piece was removed and replaced by one of Adam character. The ceiling, with its coved modillion cornice and Adamesque central leaf-ornament, required little attention, but an ugly single structural pilaster, off-centre in the wall adjoining the door, was cleverly boxed into a false wall brought forward to give depth to a pair of alcoves for the display of porcelain. Some unpleasant-looking glass doors were replaced by a fine pair in mahogany in a new

architrave, and a chair-rail was fitted to improve the proportions of the rooms. The colour scheme is of pale grey, with the mouldings appearing in a pastel blue. An extremely subtle effect was achieved when a rather sharp bluish-green originally applied to the walls was covered with a thin coat of pale grey, except for the mouldings. Flanking the chimney-piece is a pair of Regency dwarf-bookcases, entirely gilt, having leaf-capitals to the supports, trellis-pattern friezes, and peg-top feet. They represent beautifully the characteristic type of Regency furniture which developed from the French open commodes of the Louis Seize period, and in particular from the pier-tables (probably by Weisweiler) which Henry Holland supplied to the Prince of Wales at Carlton House. One of those fortuitous happenings which take place not infrequently in the lives of connoisseurs occurred when these dwarf-bookcases were first brought from the fine-art dealer and tried in the room. It was then found—that had not been noticed previously—that the walls flanking the fireplace were not of equal width, and that the two bookcases also differed in size in exactly the same proportion; as though they had been designed for the room.



The chimneypiece of the Hall, with exquisite rococo carving, a pair of delicate Adam stands, and a painting by Utrillo.



A display case in the Hall, containing part of the collection of *famille verte* porcelain.



The Drawing Room, showing the fine mahogany doors and display alcoves introduced when the room was remodelled.



One of a fine set of Hepplewhite chairs, with oval backs of unusual design.



A Chippendale mahogany tripod table, with carved rim of unusual character.



A gilt dwarf-bookcase in the Drawing Room, one of a pair, and a fine example of the many Regency pieces inspired by French models of the Louis Seize period.

(Right) The Dining Room.

(Below) The Dining Room in process of restoration: the Hall beyond.



Other exquisite pieces in the Drawing Room include a small mahogany Chippendale tripod table with an unusual carved rim, and a larger tripod table, its top combining a spindle gallery with 'pie-crust' moulding. The element of the 'Chinese taste', which exists so strongly at Buxted Park, is found here in the fine cabinet of black and gold lacquer on an interesting early Georgian stand with term-shaped legs and Vitruvian scroll-ornament in the frieze. There is also a satisfyingly robust Chinese-Chippendale side-table with open fret-carving. A handsome set of Hepplewhite mahogany chairs with unusual oval backs are also of special distinction.

On entering the Dining Room the eye is immediately drawn to the group of brightly-coloured Mediterranean scenes painted by Mr. Elliott-Blake which adorn the walls, providing the principal decorative interest apart from further examples of *famille verte* vases and plates upon the chimney-piece. This itself is of nineteenth-century Adam revival character. The dining table is especially intriguing. It is of mahogany with square tapering legs and framed top, and ends which can slide under the top in the manner of early tables. Also beneath the top is a large drawer containing a baize-covered writing slope and a set of twelve boxes marked with letters of the alphabet for the filing of small papers. A fine set of Hepplewhite oval back chairs and a pair of

Regency side-tables complete the dining equipment, while in the window stands a handsome Chippendale tea-table with square legs and gallery top fret-carved in floral and foliage design.

A small Library, now Mrs. Elliott-Blake's study, called for severe alterations to give it the intimate character it now possesses. The ceiling was inordinately high, and a false ceiling was installed to correct the proportions of the room. The walls have been covered with a simulated pine-wood paper. Outstanding amongst the few pieces of furniture here is a charming Sheraton Pembroke table of satinwood painted with flowers.

The bedrooms provide further opportunities for the display of the picture collection, and several of these rooms have pleasant Adam-revival ceilings. Mrs. Elliott-Blake's bedroom contains a good example of a Queen Anne dressing-table and chest-of-drawers. One small guest bedroom is hung entirely with Mrs. Elliott-Blake's own paintings, chiefly of groups of people in Jamaica and various Mediterranean countries. They combine a direct naïvety of vision and pure colour with a highly sophisticated wit in observation. Finally, what was once a bedroom has been equipped as a painting studio.

The whole of this delightful London apartment is, in short, a singular expression of the imagination, taste and talents of two highly perceptive connoisseurs.





Baluster measure, 4 $\frac{3}{8}$ in. high, by Nathaniel Marston, 1687.



Knopped, 11 $\frac{3}{8}$ in. high, full bun-topped flagon, circa 1630.

Pewter at Lincoln

A joint exercise by the Usher Art Gallery and the Society of Pewter Collectors

EVERY aspect of genuine collecting, from netsuki to needlework, has its faithful adherents. Many—and this is a typically British institution—bind themselves together society-wise in friendship and in the free exchange of information about what they collect. Some have overseas members, particularly in the United States.

Britain has a number of such private societies. To name a few: the English Ceramic Circle, the Oriental Ceramic Society, the Arms and Armour Society, the Circle of Glass Collectors, the Wine Label Circle. All produce excellent news bulletins, especially the latter, hold regular meetings, and, from time to time, organise stimulating public exhibitions. The commemorative exhibition ('Twenty-five years of Glass Collecting': see *The Connoisseur*, June, 1962, pp. 121-124) organised by the Circle of Glass Collectors at the Victoria and Albert Museum in June, was an outstanding example.

But because it is desirable that not all important art exhibitions are confined to London, the display of privately-owned British pewter, loaned by members of the Society of Pewter Collectors and opening at the Usher Art Gallery, Lincoln, on September 29 for one month, will be both of historical interest and of national importance. It will, in fact, be the finest assemblage of pewter yet seen in Britain. All has been expertly brought together and catalogued by Mr. K. D. Bradshaw, a Lincoln private collector for thirty years, in collaboration with Mr. F. T. Baker, the Director of the Usher Art Gallery, Lincoln.

Of the more than 350 pieces on show, all but nine have been loaned by members of the Society. The nine separate loans comprise six pieces, which include the Grainger Candlestick and the superb porringers and loving cups (ex Yeates Collection), from the Victoria and Albert Museum, and three fine thirteenth-century chalices from Lincoln Cathedral.



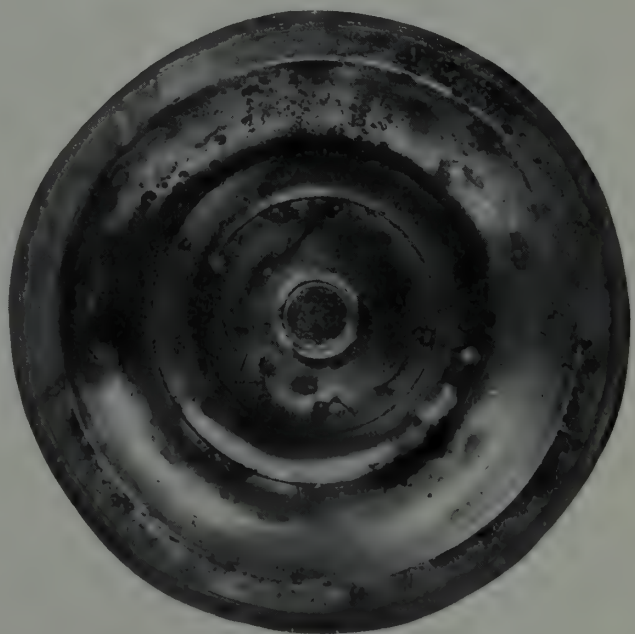
Flat lid, $5\frac{1}{2}$ in. high, tankard, the drum decorated with lovebirds and with a volute thumbpiece (illustrated *Connoisseur Concise Encyclopaedia of Antiques*, Vol. I, pl. 79D), maker Jonathan Ingles, c. 1670; and a triple-reeded edge, 9 in. diameter, plate, c. 1650, by Nicholas Kelk.



A much illustrated candlestick, $7\frac{3}{8}$ in. high, of date c. 1675, by B, which came originally from Llanfabon, Glamorganshire.

All other specimens on view are from such well-known private collectors as Messrs. R. W. Cooper, C. A. Peal, J. L. Grant, C. C. Minchin, R. F. Michaelis and others—and from the doyen of pewter collectors, Captain A. V. Sutherland-Graeme. The exhibition and Mr. Bradshaw's well documented catalogue are an object lesson in intelligent co-operation between a public museum and a group of private collectors. The six pieces of pewter here shown are representational of what visitors will be fortunate enough to see at the Usher; specimens which rarely leave the homes for the display of which all objects of art are best suited.

(Secretary of the Society of Pewter Collectors: Mr. J. L. Grant, The House on the Bend, Sea Lane, East Preston, Sussex.)



Dish, $9\frac{1}{4}$ in. diameter, maker W.C., bearing the Royal Arms of England in a raised central circle and an enameled boss. This dish could, on stylistic grounds, be assigned to a date c. 1475.

Anthony Gross : four etchings

ROBERT ERSKINE

ANTHONY Gross was born in 1905 and enjoys today a healthy reputation as a painter, illustrator and etcher. The basis of this reputation, so far as most of the public is concerned, seems to date from the extremely successful drawings in line and wash that he made when he was in Burma during World War II as an official war artist. He has, however, tried his hand at almost everything that could be called graphic including, rather unusually, three animated films of which the first, *Joie de Vivre*, has become something of a minor classic. In addition, he has illustrated the *Forsyte Saga* and Cocteau's *Les Enfants Terribles*, the latter having been carried out as a series of original etchings in an edition de luxe.

When all is said and done, it is his etching for which Gross is most distinguished, and he is exceptional among British artists in having practiced the medium without a break since he was fourteen years old.

From the moment that he etched his first plate at Repton as a schoolboy, he enjoyed success as a young etcher in a period which was etching's heyday. In retrospect it is easy to see that prints at that time were restricted in scope and imagination and today these early etchings of Gross seem listless and rather turgid.

At the age of 22, he went to Paris where he became a friend of S. W. Hayter who was just opening his famous Atelier 17, where etching and engraving techniques were the subject of study and experiment as a counterpart to the exciting innovations occurring in other art media. Gross left the more obviously experimental work to Hayter and his associates, maintaining in his own work a more narrative idiom. Gross's own reactions to the atmosphere of Atelier 17 were not in the direction of abstractionism, but rather a release from the strict confines of the prevailing etching taste in England, so that his later prints took on a new spaciousness and clarity. It was a very individual response, and it is characteristic of Gross that he has always maintained his own impetus no matter what activity surrounded him. Perhaps this is why he has never made colour etchings: to Gross, the subtlety of blacks has always seemed sufficient for his purposes, the addition of colour would merely gild the lily.

The late twenties and thirties were a period of travel in France and Spain. Having married a French wife, he lived then as he does now, quietly in France for part of the year, and the remainder in England.

The subject matter of his prints and drawings during this period is straightforward and down to earth: two girls laze in a cornfield, 'blanchisseuses' carry washing, a tangle of bicycles lean against a tree in front of a provincial French café, youths loiter at a street corner. There is the postman's house, the local railway station, and even the florid iron crosses in the graveyard. Fishermen doze at the river's edge, while a picnic party further up the bank divides itself into mildly amorous groups of two. The friendly and engaging humour of these prints is combined with great skill in drawing and underlaid by a purity of perception and observation that gives the prints a toughness which, in toto, provides the nearest visual equivalent to the writing of E. M. Forster.

After the war, Gross returned to his press and continued for a time in the same vein. In 1954, however, he published a series of much larger etchings than he had made heretofore which were called *Les heures de Boulevé* which described the life and habitat of the villagers in the little community in France where he spends his summers. The last of these was a magnificent evocation of the dry and arid valley in a characteristic view from the escarpment which cuts across the Lot. This print was the first in which there was a comprehensive view of a landscape in which no people are present. It is this print which has set the tone for his subsequent paintings and etchings and marks in fact a synthesis of the two.

The two landscapes reproduced here, and later and more sophisticated versions of the same theme, clearly illustrate the development of his style during the past three or four years, as can also be seen by a comparison with his paintings which are shown from time to time at the Leicester Galleries.

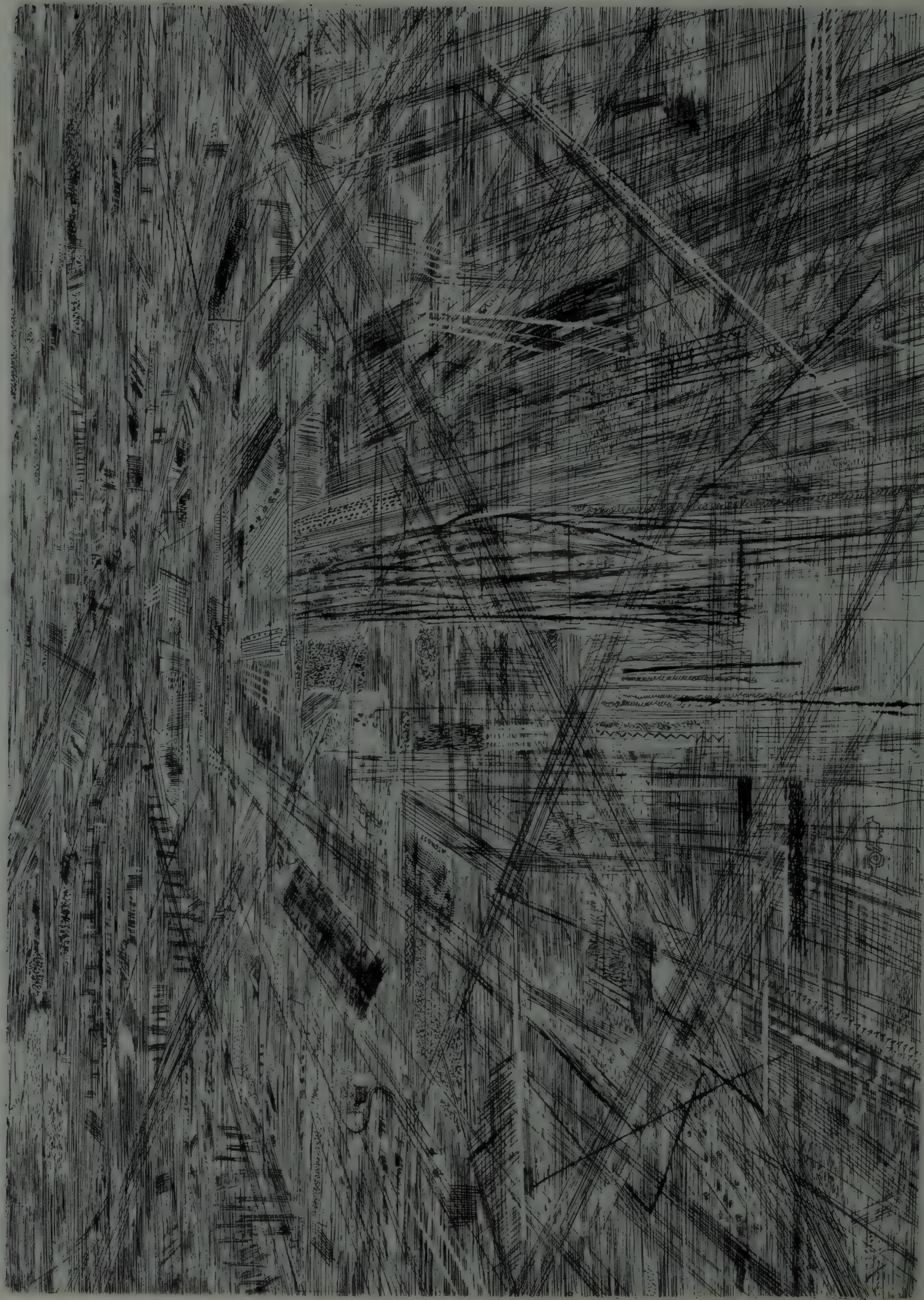
The other two prints illustrated (Nos. 2 and 3) describe a 'charivari': the survival of a rite, apparently of extreme antiquity, whereby the villagers expel an adulteress from their community. She is escorted out of the village and her disgrace publicised by the accompaniment of a band, the clanking of tin plates, and noise of all kinds contributed by all her fellow villagers who end the ceremony with a riotous bout of drinking. Gross in his prints has recorded the tumultuous quality of the occasion, but little of the seriousness, as the etchings are more concerned with the pageantry and uproar than the disgrace itself. In the two etchings reproduced here, Gross has brilliantly employed various textures within the etching in a manner which is almost a jazz counterpoint to the din and excitement.



1. Valley No. 2. 14 $\frac{3}{4}$ in. $\times$ 19 $\frac{1}{2}$ in.







4. Plain at Belaye. 11½ in. x 16 in.

An unknown Modigliani

ARTHUR S. PFANNSTIEL

IT is seldom that the work of a painter ascends like that of Amedéo Modigliani. Publications and exhibitions have contributed, and since his death in 1920 the fame of this ill-fated artist has expanded more than ever.

But, in spite of this general interest and international reputation, the complete work and the pictorial development of this artist are hardly known. In the publications and exhibitions the transitional paintings are left to one side, and only the typical paintings between 1915 and 1920 are shown.

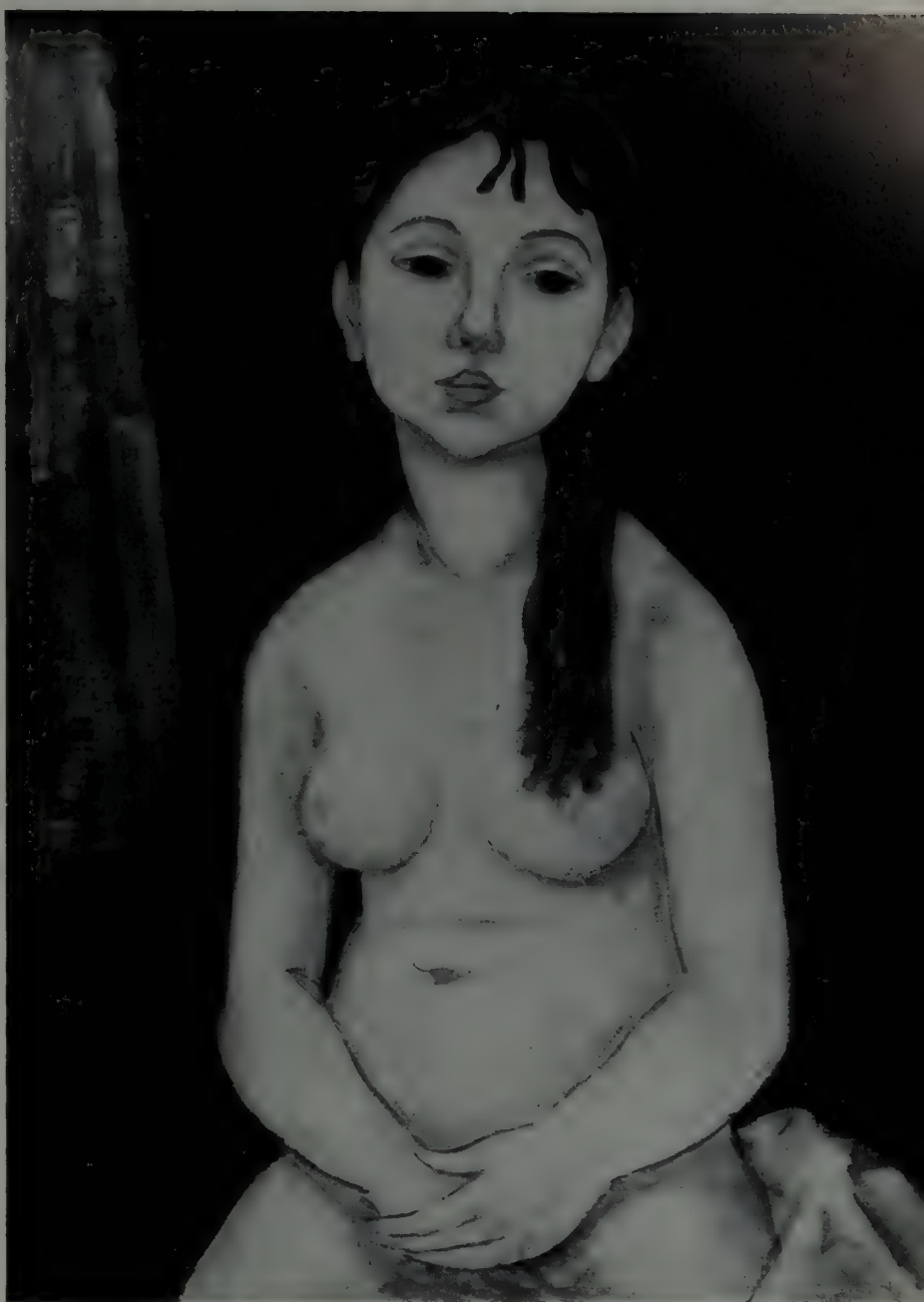
In fact, Modigliani began painting as soon as he arrived in Paris in 1906, and it is known that he was variously influenced by Whistler, Toulouse-Lautrec, Cézanne, Negro art—without mentioning the Italian masters. The German expressionist painter Ludwig Meidner, who frequented the Butte of Montmartre with Modigliani in 1906, spoke in an article published in *Kunstblatt* in 1931 of small portraits resembling paintings by Rembrandt. He even tried to sell some. Furthermore, until today, none of these paintings has appeared on the market. They constitute a whole missing period of Modigliani.

The same thing has happened with a small transitional period of 1914. Until a short time ago, only the *Portrait of a Woman in a blue Jacket*, from the Domange Collection, Paris, and the *Portrait of François Rouveyre* from the Pillement Collection, also in Paris, were known. The former painting was suspected at first, in Paris, simply because there were no known paintings of this period, and, although showing the personal signs of Modigliani, the pictorial surface is slightly different.

The second painting, the *Portrait of François Rouveyre*, which belongs to the art critic M. Pillement, had the same pictorial surface and the same colouring as the first. But this painting had the advantage of possessing, as well as an expertise from M. André Schoeller, documentation concerning its provenance and an indisputable date of execution. This date was the year 1914.

In 1960 I was brought a third painting from this same series, belonging to the Mortera Collection in Paris. But the greatest surprise awaited me in Trieste, some weeks ago, when I was shown a painting of this same period of 1914, of a pictorial quality and artistic elegance equalling the best paintings of Modigliani, between 1917 and 1920.

The painting concerned, and here illustrated, was a *Nu de petite Fille assise*, a portrait of the little Colette Garnier. Apart from the expertise of M. André Schoeller, this painting has the further advantage not only of confirming the date of execution of the three paintings already mentioned, but of possessing unblemishable documentation. The signature on this painting is authentic, and the execution that of which only this artist had the secret. It is, however, the graphic conception of this painting



Modigliani. *Nu de petite Fille assise (la petite Colette Garnier)*. Signed lower left, canvas, 61 x 38 cm. Formerly in the Collections of: André Schoeller, Paris; M. Jacuistiell, Hamburg.

which shows the way to those paintings executed between 1915 and the end of 1917, even the beginning of 1918.

All four paintings belong to a transitional period, one of pictorial evolution in which one feels certain reminiscences of Toulouse-Lautrec (as a base) and of Whistler (in the pictorial technique with which Modigliani painted these models) beneath an absolutely personal formula.

The painting *Nu de petite Fille assise* is of a really exceptional pictorial and artistic quality. Modigliani shows himself there for the first time in his short career as being the great master of 'the modern nude', as Francis Carca said. One notices with surprise with what psychological masterliness Modigliani knew how to catch the soul of this little girl, and thus join its purity to the angelic purity of the fragile body.

The discovery of this painting is important in the work of Modigliani. This painting is not only an excellent piece of painting, but it is among the best canvases to be found among the work of Modigliani. *Nu de petite Fille assise* is, quite simply, a masterpiece.

This article has been translated by Mr. Jacques O'Hana.



1. *Portrait of Joseph Pulitzer, Jr. (1955)*, by Jacques Villon. Canvas, 24 × 18½ in. 2. *Portrait of Louise Pulitzer (1949)*, by Max Beckmann, canvas, 25¼ × 20 in.



Painting and sculpture of the School of Paris

in the collection of
Mr. & Mrs. Joseph Pulitzer, Jr.
of St. Louis

WILLIAM N. EISENDRATH Jr.

A SMALL three storey house on a busy uptown residential corner in St. Louis is the townhouse of Mr. and Mrs. Joseph Pulitzer, Jr. It contains only part of the well-known collection of painting, sculpture and some decorative art, which has been collected by these two gifted amateurs. The objects not seen within the confines of this charming home may be visited in summer at their enchanting pavilion in nearby Ladue, or in the City Art Museum and The Washington University Art Gallery, where the Pulitzers generously lend those objects not displayed in their homes.

The townhouse is in what might be known as Federal style, built early in this century. There is a small patio in the rear. The interior has been transformed by masterpieces of art of the nineteenth and twentieth centuries, and decorative pieces from England and China. However, of the approximately one hundred and fifty paintings, sculptures and drawings collected over the years only ten date from the nineteenth century. Therefore, the collection can justifiably be designated twentieth century.

Carefully selected eighteenth-century tables, Chinese Chippendale chairs, a beautiful Coromandel screen, Sheraton dining room furniture, Chinese wallpaper, all form the *décor* background for the pictures on the walls, whilst sculptures stand both on tables and on the floor. There are always a few paintings stacked against some wall ready to become replacements; for the Pulitzers are generous lenders to national and international exhibitions. The collection and the way it is displayed reflects the intelligence, sensitivity and wide experience of sophisticated collectors. Here is not a group of objects gathered either in haste or in multiples. Neither has it been subject to any investment counsellor in the arts. The collection was begun twenty-five years

Continued on page 30

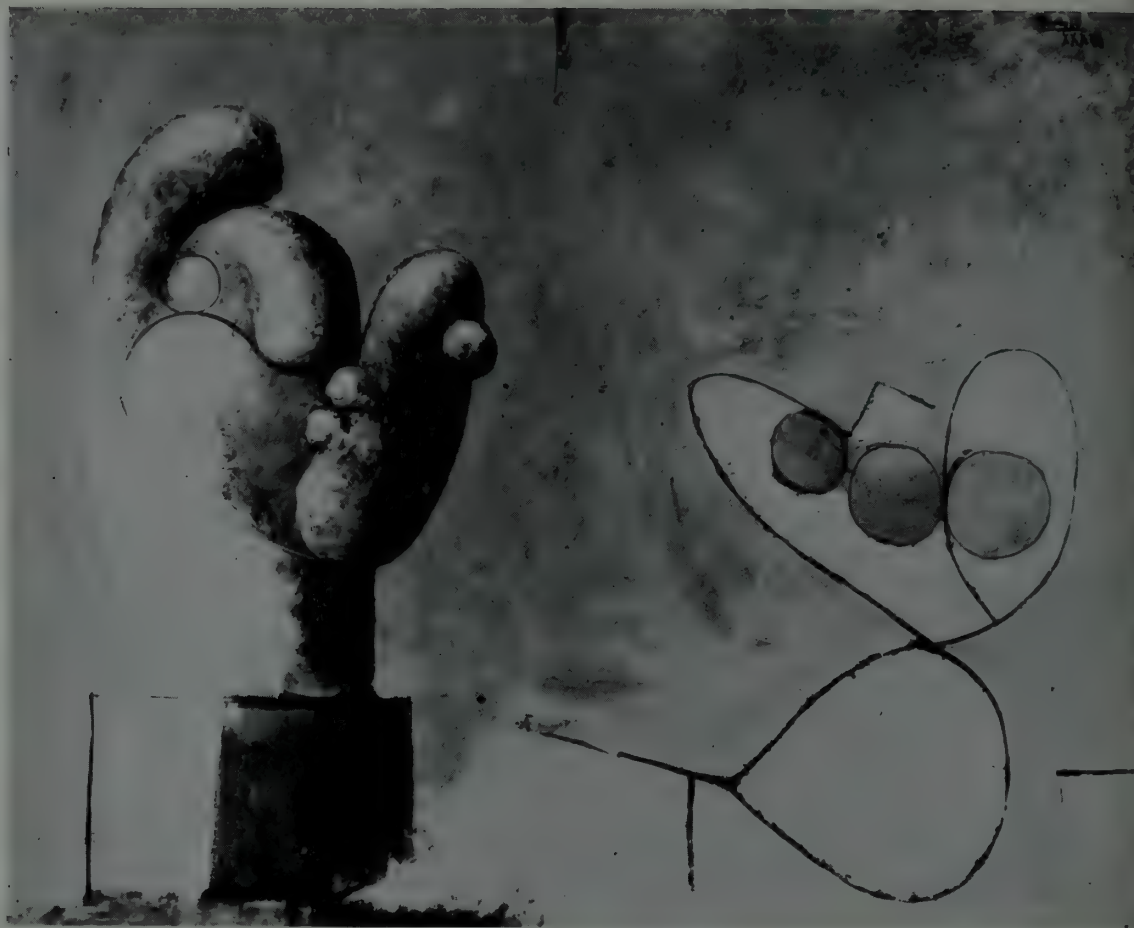


3. *Woman in Yellow* (1907), by Pablo Picasso. Canvas, 51 × 37½ in.



4. *Harlequin* (1918), by Pablo Picasso. Canvas, 58 × 26½ in.

◀ 5. *Fireplace* (1916-17), by Pablo Picasso. Canvas, 57¼ × 26½ in.



6. *Plaster Head and Bowl of Fruit*, by Pablo Picasso.



7. *Bathers with a Turtle* (1908), by Henri Matisse. Canvas, 70½ × 86¾ in.



▲ 8. *Still-Life* (1917), by Georges Braque. Canvas, $25\frac{1}{2} \times 36$ in.

▼ 9. *On the Table* (1919), by Georges Braque. Canvas, 23×45 in.





10. *Pierrot* (1910), by Georges Rouault. Oil and pastel, 34 × 20 in.

ago, when Mr. Pulitzer was a student at Harvard. Each addition has been thoughtfully considered both by him and Mrs. Pulitzer, studied, talked about previous to final purchase, both with interested friends and Museum Directors, but as 'sounding boards only'. The discovery, selection and decision to purchase has been only that of the Pultizers.

Two quotations from an address¹ by Mr. Pulitzer on the function of the private collector are a fitting springboard for a consideration of the collection. Although this article will have under discussion only the French nineteenth-century and School of Paris twentieth-century works, it is well to remember the scope of the entire collection. 'The private collector's concern', suggests Mr. Pulitzer, 'is in the exercise of his capacity for recognition and discovery; the employment of maximum judgement, discernment and taste in search for works of art as valid interpretations of contemporary life. Responsive to creative activity and sensitive to innovation, the collector today encourages creative composition which may be included as enduring works

in the art inventories of tomorrow . . . Two threads of consistency are woven into the fabric of (this) collection of Modern Art. One is obviously the emphasis on independence from visual reality, and the artist's hope to endow the picture with a life of its own—that is, the substitution of pictorial facts, pictorial organisation for observed facts, observed disorganization. The second is the artist's quest for an evocative expression of Nature as external reality, or for the ideas, dreams and intuitions of conceptual reality.' We shall explore in this article only those works that are based on an evocation of the realistic object.

The core of the collection, or forty per cent of it, is composed of works by the masters of the School of Paris. Examples of the work of Picasso (thirteen in number), Braque, Gris, Matisse, Rouault, Lipchitz and Brancusi (to name but a few) are monumental, and are determining as to the style and the direction of much twentieth century art. The *Woman in Yellow*, 1907 by Picasso (No. 3) is a painting done in that critical year of the artist's life, when he discovered Iberian bronzes, painted the *Demoiselles d'Avignon*, laid the pictorial bases for Cubism. Again, *The Fireplace* of 1916 (No. 5) and *The Harlequin* of 1918 (No. 4) are determining in the history of *synthetic* cubism. The former set off a series of similar paintings by Braque in 1922; the latter subject was further developed in subsequent years by Picasso and others. The *Plaster Head and Bowl of Fruit* of 1933 (No. 6) as in the case of the other examples, is the top picture of its series and kind. This painting has been called one of the most complex of



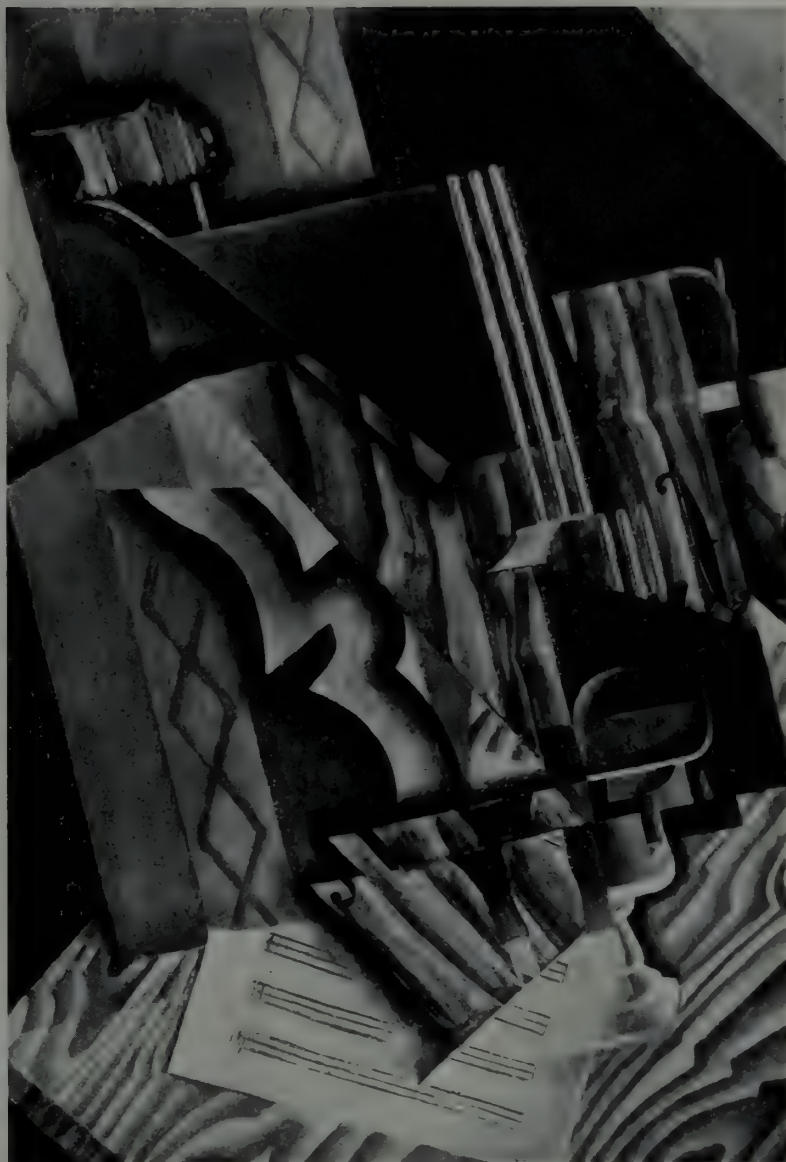
11. *Three Clowns* (1917), by Georges Rouault. Canvas, 41½ × 29½ in.

the artist's *oeuvre*, embodying his interest in sculpture and the themes of Surrealism—preoccupations in the same painting with volume and the linear.

The *Bathers with a Turtle*, 1908, by Henri Matisse (No. 7) is another example of an important determining painting. Formerly in the Folkwang Museum in Essen, it was sold by the Hitler regime in June, 1939. Mr. Pulitzer quickly recognized its fabulous and timeless quality. Alfred H. Barr, Jr. in his definitive work on Matisse³ later pointed out that 'this impressive big picture virtually establishes the style which Matisse was to use in his figure compositions in the following two years . . . Whether Venetian in inspiration, as has been suggested, or whether indebted to Byzantine mosaics, the painting owes much to Cézanne. Cast shadows and conventional modelling have been largely disregarded. Reliance, instead, is placed on drawing, on the heavy violet and blue definition of the contours, and on the rhythmic arc of the composition to establish the plasticity of the figures and their placement in space . . . Matisse and the Fauves were at this period searching for heightened expression, and, in the impact of the image, the painting is related to Expressionism, but its repose, harmony, and grandeur are essentially classic.'

Two of the four fine oils by Braque are here illustrated. The *Still Life*, 1917 (No. 8), displays that fresh quality of the early synthetic cubist period. Painted shortly after the wounded artist had been mustered out of the army, the painting includes the summation of this experimental period with the use of *rompe l'oeil*, curvilinear forms, pointillism and emerging colour. *On the Table*, 1919 (No. 9) is one of the earliest of this narrowly oblong shape, which Braque was to use for the next ten years. Rich textures and lush colour in this painting point the way to work of the decade of the '20s. Again, we find the early important pictorial statement of the artist in the Pulitzer Collection.

Three of the finest Rouaults are to be seen on the walls of this home; a monumental *Pierrot* of 1910 (No. 10) fauve in character; *The Three Clowns* (No. 11) completed in the mid-thirties; and



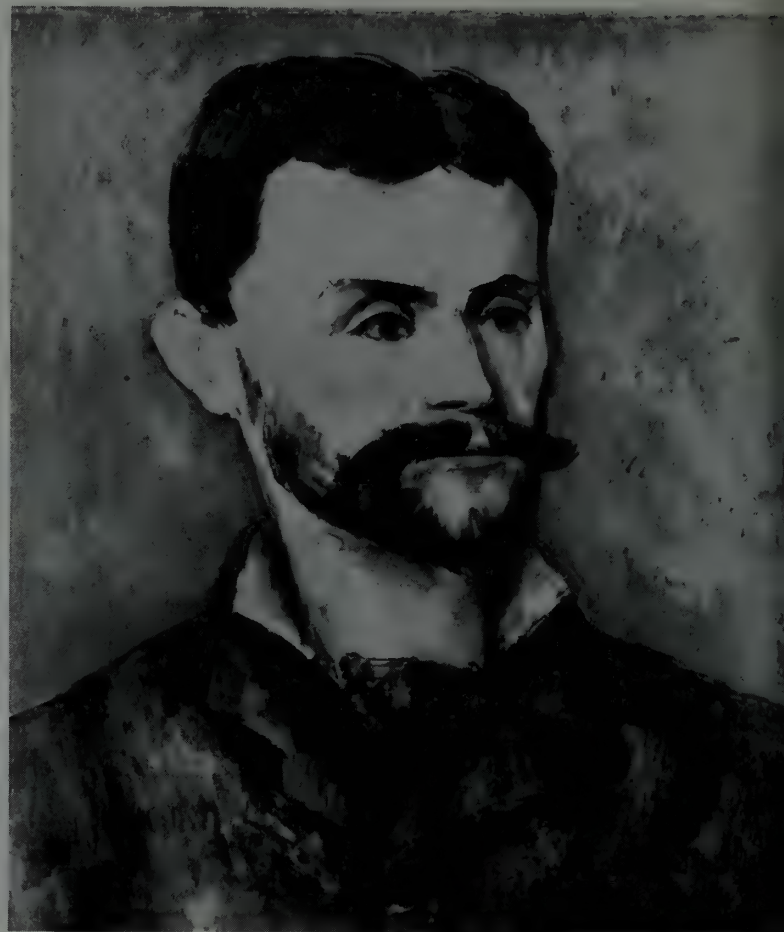
13. *Violin and Glass* (1915), by Juan Gris. Canvas.



12. *Still-Life with Fruit Bowl* (1916), by Juan Gris. Oil on panel, 23 × 28 in.

Autumn dating from 1938. The *Pierrot* was painted with pastel in combination with oil on paper, thereby giving it greater brilliance, a new departure in technique. If a forceful expressionist image can be said to have elegance, this picture would indeed qualify. *The Three Clowns* may be the greatest work of Rouault's prime—perhaps, his outstanding painting. Cast in the form almost of a Pietà, it embodies all the pathos as well as strength of this master's work. As in many of this artist's pictures, the painting was begun at one time, put aside, and finished many years later.

Four magnificent oils and two definitive drawings comprise the Juan Gris section. The *Violin and Glass* of 1915 (No. 13) was painted at a time during World War I when Gris' fortunes were at their lowest ebb. James Soby indicates³ that 'if Gris' mood was almost unrelentingly black in 1915, as his letters attest, his paintings through some blissful irony became more opulent'; and this one is luminous and brilliant. In the *Still Life with Fruit Bowl* of the next year (No. 12) and one still economically difficult for the artist, we see a painting given and dedicated to Matisse, which, until Mr. & Mrs. Pulitzer purchased it, had never left the older artist's home. No doubt, it was a gift in recognition of many kindnesses from Matisse. Of this superb canvas, Soby writes: 'His Spanish ecstasy and pessimism of temperament are apparent

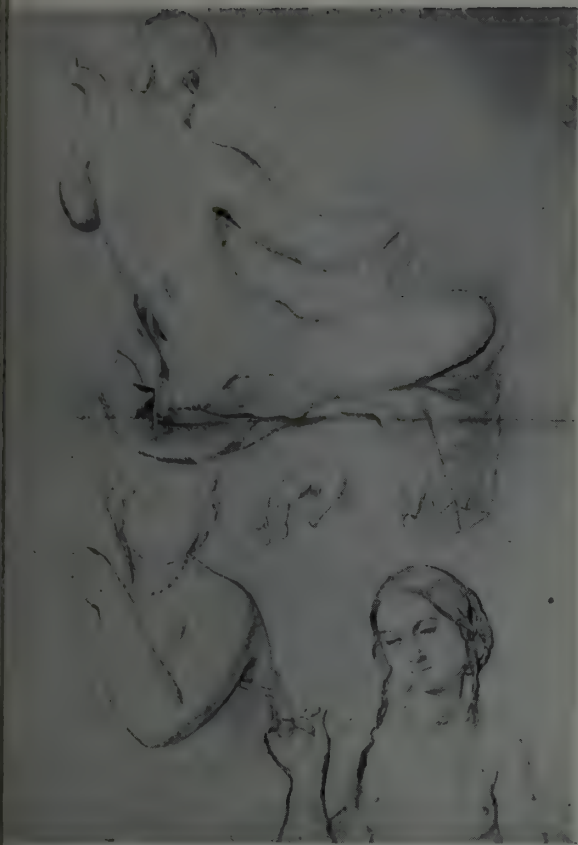


14 (Left) *Elvira* (1949), by Amadeo Modigliani. Canvas, 36 × 13½ in.

15 (Above) *Portrait of M. Jules Peyron* (1886), by Paul Cézanne. Canvas, 18½ × 15 in.

16 (Below) *Still-Life with Fruit* (1936), by Pierre Bonnard. Canvas, 14½ × 24 in.





7. *Drawing of Nudes*, by J. A. D. Ingres. Pencil, $15\frac{1}{4} \times 15\frac{1}{4}$ in.

too, in the *Still Life with Fruit Bowl*, which he presented to Henri Matisse—a fact which somehow signalizes the contrast between Gris' ascetic vision and the perennial *bon gout* of France at a very high level'.³

Other examples abound of fine pictures from the hands of masters of the Paris School. The *Elvira* by Modigliani (No. 14) painted a few months before the artist's death, is one of his most sensitive and beautifully painted canvases. This was the first major painting that Mr. Pulitzer bought, having acquired it before he graduated from Harvard in 1936. The collection also contains some splendid examples of the work of Bonnard, of which space allows the illustration of only one: *Still Life with Fruit* of 1936, which was acquired in 1938 (No. 16). The colours are resplendent, from orange to green in the fruits, yellows and pale violets here and there. The painting vibrates with the rich colour that Bonnard was such a master at presenting.

Of the work of the nineteenth-century French artists, attention should be called to Cézanne's *Portrait of Jules Peyron* (No. 15). This is 'a splendid revelation of Cézanne's style of this period (1885-6), which, by the way, places itself in the very middle of his creative career; he was forty-six years old in 1885'.⁴ Jules Peyron, a government employee, was a witness at Cézanne's wedding in 1886. The collection also includes a beautiful Cézanne landscape in watercolour: the *Rocks at Bibemus*. Another gem of nineteenth-century art in France is the sheet of nudes, a pencil drawing by Ingres, studies for the *Bain Turc*, finished in

18. *View of Saintes Maries* (1888), by Vincent van Gogh. Quill and India ink, $9\frac{3}{8} \times 12\frac{3}{8}$ in.





19. *Seated Nude* (1925), by Henri Matisse. Bronze, 21½ in. high.

1859 (No. 17). A further fine drawing is the Van Gogh *View of Saintes Maries*, 1888 (No. 18). Two beautiful canvases by Monet and a splendid Pissarro snow scene of 1874 must also be mentioned, even though no illustrations of them are shown here. Before pointing out a few of the sculptures, it is well to remember that this article has presented only a few of the one hundred and fifty works of art in the Pulitzer Collection. The section covering the post-war American and European schools has not been dealt with; this section of abstraction and abstract-expressionism is referred to in the 'thread' where there is a 'substitution of pictorial facts, pictorial organization for observed facts, observed disorganization'.

Approximately thirty sculptures are in the Pulitzer Collection of which nearly half are of the French twentieth-century school. Although only three of these are illustrated, there remain four

splendid sculptures by Lipchitz, a large female nude by Maillol, a seated male athlete by Despiau and a small bronze of Rodin's, *Man of the Age of Bronze*. In the Matisse *Seated Nude*, 1925 (No. 19) we see again the Pulitzer sensitivity to the aesthetically significant and directionally important in the work of a great master. This particular sculpture was the first that Matisse produced in the ten year period after 1915, and 'is important not only among his sculptures, but also because it marks the change which was to come over his work as a whole during the second half of the decade, a reaction against the soft ingratiating and comparatively realistic style of the previous five years.'⁵ The *Torso of a Young Woman* by Despiau (No. 21) is the largest of the two bronzes by this artist in the collection. The cast belonged to the founder Alexis Rudier, selected by him for his garden, and is one of the finest made. Despiau's work shows that sensitivity which



20. *The Sleeping Muse* (1926), by Brancusi. Polished bronze, 10½ in. long.

21. *Torso of a Young Woman*, by Charles Despiau. Bronze, 52 in. high.



is reserved for only those artists truly aristocratic in spirit. A recent addition, and a rarity in a private collection, is the beautiful head in polished bronze, *The Sleeping Muse*, by Brancusi (No. 20). The artist had worked on this theme since 1906, an evocation of the antique *Sleeping Erinys*. From the original Rodinesque impressionists forms of his apprentice days, Brancusi achieved in this an 'idol-like symbolical simplification of inner quietude . . . an organic curvature and concentration leading to the undivided compactness of the primal egg form . . . (Of the *Sleeping Muse*, Giedion-Welcker continues). The purity of outline, the subtlety of proportion, as well as the suspended spirituality of the inner content, correspond to the clarification of volume. The expression of strong emotion with which he started (in 1906) is replaced by a spiritual transparency that reveals an entirely oriental bent of character'.⁶

Quoted below, and used by Mr. Pulitzer in his Kansas City address, is the beautifully phrased paragraph by Somerset Maugham, which is very indicative of the Pulitzer's personal philosophy in regard to their art collecting. 'Beauty is something wonderful and strange that the artist fashions out of the chaos of the world in the torment of his soul. And when he has made it, it is not given to all to know it. To recognize it you must repeat the adventure of the artist. It is a melody that he sings to you, and to hear it again in your own heart, you want knowledge and sensitiveness and imagination.'⁷

¹ 'A Collector's Challenge', by Joseph Pulitzer, Jr., an Address delivered at the William Rockhill Nelson Gallery of Art, Friends of Art, May 10, 1956.

² Alfred H. Barr, Jr., *Matisse, His Art and His Public*, p. 132. New York, 1951.

³ James Thrall Soby, *Juan Gris*, New York, 1958, p. 48 & 61.

⁴ Letter from John Rewald to Joseph Pulitzer, Jr., February 1, 1955.

⁵ Barr, *ibid*, p. 213.

⁶ Carola Giedion-Welcker, *Constantin Brancusi*, New York, 1959.

⁷ W. Somerset Maugham, *The Moon and Sixpence*, Chapter 19, p. 109, New York. Modern Library.



THE QUEEN'S GALLERY

ALASTAIR GORDON

HER Majesty, Queen Elizabeth II had the gracious idea that it might be appreciated if visitors could see works of art from what is probably the finest private collection in the world. The solution was of a brilliant simplicity: to build a gallery within Buckingham Palace which would be public, yet would not infringe the private life of the Royal family.

The result is a gallery fit for a Queen. Great works of art are habitually housed in large portentous museums, through which the visitor has to trek, wearing out shoe leather and adding physical exhaustion to the mental effort required to absorb the message of the masterpieces. The Queen's Gallery has the masterpieces and none of these discomforts.

There is a ground floor space of some thirty-five feet square and above it an L-shaped balcony reached by flights of stairs, one going up from the main gallery, the other descending at the end to the entrance lobby. The gallery is splendidly lit by opaque squares of transparent material composing the whole of the ceiling, and above which is the sky; so that daylight floods down pellucid and shadowless owing to an absolute diffusion of light. The walls are covered from floor to ceiling with an oatmeal-coloured Rayon linen that is a discreet yet effective background for the works on view. Only the English, said one French critic to me, can do these quiet domestic interiors so well, and with such unobtrusive taste.

The first exhibition in this splendid gallery is a foretaste of what is to come, yet is more—much more—than a mere appeaser. Excepting a showcase of jewels and objets d'art there are only 117 exhibits of paintings, drawings and furniture, arranged and selected so that one becomes aware of the fact that here is no museum display but a microcosm of Royal history that is also part of the palaces and homes where the Queen and her family live their daily lives. We know that the British Monarchy is a living force, and this is a living gallery: here, displayed in a showcase, is the diadem that the Queen habitually wears on state occasions, and flanking it on one side are fourteen drawings of her ancestor's courtiers by the Younger Holbein, and on the other side are twelve drawings by Michelangelo. Such a great weep of history is contained on this balcony, which also contains thirteen drawings by Leonardo da Vinci and a collection of exquisite miniatures by Isaac Oliver, Holbein, John Hoskins, and Samuel Cooper, yet one is presented with this staggering array on the balcony with such gentleness that it is difficult to realise at first that they are really true.

The paintings in the main gallery are also presented with the same deceptively calm understatement, made all the more effective by the dispersal amongst them of fine commodes, looking-glasses and rare clocks. Someone has even arranged two great bowls of lilies, so that as one reels from masterpiece to masterpiece one can cling to the comforting thought that one is in a great private house.

The selection has no studied self-consciousness, no rubber-stamp of official taste. Hence the oval Gainsborough of the Duke and Duchess of Cumberland with her sister, hangs between Pieter de Hooch's *Card Players* and Gerard Ter Borch's *The Letter*. Van Dyck is next to Memling, Stubbs next to Canaletto.

It is interesting to note that most of the works in this first display were collected by George IV, the First Gentleman, the original Regency Buck. Little is here from that greatest of kingly collectors, Charles I. We look forward to seeing at future dates what he acquired. What is there now is sufficient evidence of the richness of the collection even without his contribution.

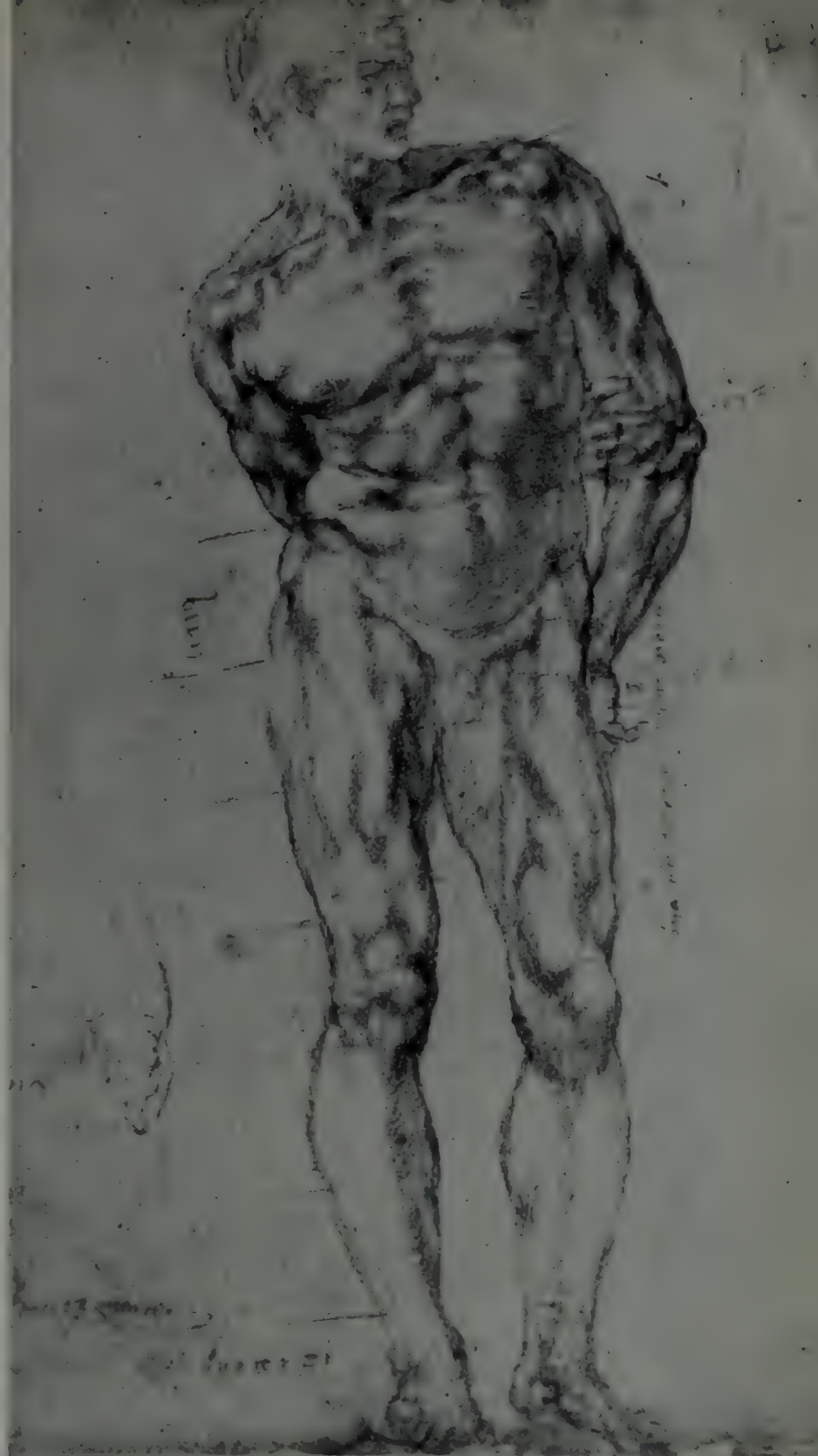
And perhaps we will also see what Queen Elizabeth II has collected: If modern works should be thought to clash with Old Masters, then the two can be separated; for in spite of the 'open plan' nature of the gallery, the balcony is virtually out of sight of the main space.

It is not intended that this first exhibition should in any way be permanent. Pictures will be taken away and replaced by others, furniture moved, drawings changed: they do, after all, belong to Her Majesty, who has a private life to enjoy.

Meanwhile, and for years to come, we the Monarch's subjects and all visitors to Britain, will from now on have the opportunity to see, in ideal conditions, selections from a vast treasure store.

The exhibition has been mounted by: Professor Sir Anthony Blunt, Surveyor of The Queen's Pictures; Sir James Mann, Surveyor of The Queen's Works of Art; Mr. Oliver Millar, Deputy Surveyor of The Queen's Pictures; Mr. Francis Watson, Assistant to the Surveyor of The Queen's Works of Art; Mr. Robert Mackworth-Young, Librarian and Assistant Keeper of The Queen's Archives. The hours of opening: Tuesday to Saturday, 11 a.m. to 6 p.m.; Sundays, 2 to 5 p.m. The Gallery is closed on Mondays (except on Bank Holidays).

(Facing) Part of the Queen's Gallery at Buckingham Palace. Showing a series of fifteen oval portraits by Thomas Gainsborough, 1782, of George III, Queen Charlotte and all their children except the Duke of York and the unborn Princess Amelia. (Right) George Stubbs. *The Prince of Wales's Phaeton with Thomas, the State Coachman*, signed and dated 1793. Painted for George IV.

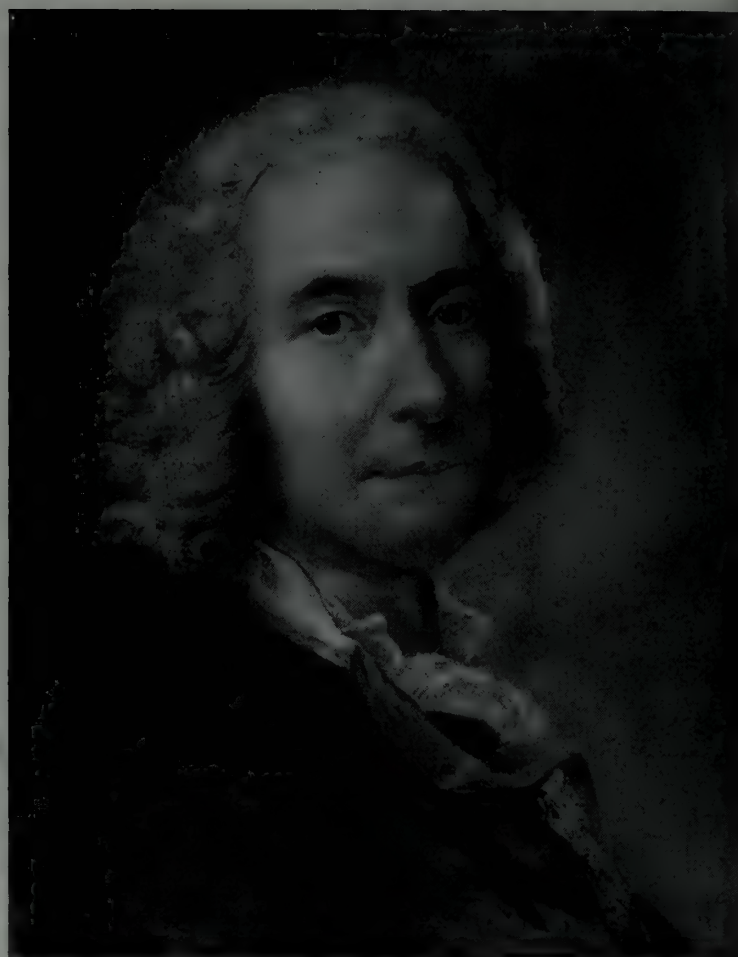


Michelangelo. *Male nude with proportions indicated*, c. 1516. From the collection of King George III.



The Arnulphy Naval Portraits

EDWARD H. H. ARCHIBALD *Curator of Oil Paintings,
National Maritime Museum, Greenwich.*



1. Claude Arnulphy (1697-1786). *Self Portrait, drawn in pastel. Musée Granet, Aix-en-Provence.*

THE summer of 1743 found Britain at war with Spain and with the near certainty of being shortly at war with France as well. From a naval point of view the War of Jenkins' Ear had not offered the Royal Navy any serious challenge, but the threat of the very much more efficient French Navy being added to Britain's enemies was another matter.

Thus, from the summer of 1742, a strong Mediterranean fleet under Vice-Admiral Mathews had been watching the French fleet in Toulon. He had an excellent and convenient base at Villefranche which was, at that time, in Savoy and part of the domains of our ally, the King of Sardinia.

Up to the end of June, Mathews remained at Villefranche for diplomatic reasons, and the close watch on Toulon was conducted by a section of the fleet under the second-in-command, Richard Lestock, which lay in Hyères Bay. During this weary vigil there could be no question of the crew getting ashore, and the log books of Lestock's flagship, the *Neptune* 90, show that she remained at anchor, without once moving, from July, 1742, until she weighed to fight the battle of Toulon in February, 1744.

One of the few extant relics of this campaign is a series of four portraits of officers in the fleet, by the French portraitist Claude Arnulphy. This long-lived artist (1697-1786) was first a pupil of his father Charles, a Parisian artist who took his brush to the provinces, and Claude was born either at Lyon or Grenoble. He later studied under Benedetto Luti, an artist working in Rome.

By 1722 he was working at Aix-en-Provence which was to be his centre of operations for the rest of his life. His father died the following year, and by 1726 he was well enough established to get an order for portraits of six of the Counts of Provence to hang

in the town hall at Aix. In 1767 the Duc de Villars endowed an art school at Aix and put Arnulphy in charge of it, and rather late in life he received recognition from Marseilles when he was elected an associate of the academy there. His work, though very finished technically, lacks the sophistication of such Parisian painters as Largillière and Hyacinthe Rigaud. Arnulphy painted his sitters 'warts and all', a circumstance that may have recommended him to Admiral Mathews, a blunt man of the John Bull type who did not care for 'foreigners'. Indeed, his antipathy extended so far, that he once returned the gift of a harmless and probably excellent French cheese, remarking that he did not 'care for any of your damned French kickshaws'.

Poor Mathews, his fate was to be a hard one, both in his own life and in popular recollection. He was not a brilliant officer, but he was a highly professional and able one, who knew his business and held the respect of the fleet. His downfall was due to an impossibly jealous and quarrelsome second-in-command, whom he had superseded and who let him down on purpose at the battle of Toulon, resulting in a drawn battle.

His portrait is the most elaborate of the four and was painted certainly before 17th October, 1743, when he hoisted his blue flag at the main, as a full Admiral, whereas in the portrait his flagship, the *Namur* 90, which is half out of the portrait on the left, wears the red flag of a Vice-Admiral on her foremast. The picture has been a trifle cut.

It seems also reasonable to assume that since Arnulphy certainly painted Osborn, and probably Rowley, aboard their ships in Hyères Bay, where Osborn was for the whole of and Rowley most of the year 1743, that he painted Mathews there also after



2. Thomas Mathews (1675-1751). Admiral of the White. Painted as a vice-admiral of the red and commander-in-chief of the English Mediterranean fleet from 1742-44. Signed and dated *Arnulphy Pinxit 1743*. Size 51 × 41 inches. National Maritime Museum, Greenwich Hospital Collection.



3. Sir William Rowley, K.B. (1690?-1768), Admiral of the Fleet. As a rear-admiral he was third-in-command of the English fleet under Mathews at the battle of Toulon in 1744, but here is painted as a senior captain, just before his promotion. Signed and dated *C. Arnulphy 1743*. Size 50 × 40 inches. In the Collection of Sir Joshua Rowley, Bart.

he had joined them from Villefranche on 5th September.

An interesting feature of the portrait is the Admiral's dress. It was to be five years before the navy got uniforms for officers, the lack of which they felt acutely. They therefore tended to affect certain colours and fashions which might be recognised as characteristic of their calling, in which respect Mathews is a fine example. His colour combination of a blue cloth gold-laced coat and a red long-sleeved waistcoat was the naval favourite; and, more significantly, instead of the wide turned back cuff, he wears the slash, then called the mariner's cuff. This slash became a feature of naval dress that was only finally dropped in 1959 when the old full dress was replaced.

The other 50 × 40 inch portrait, that of William Rowley, does not present so nautical an image. He is painted when a senior captain, before his promotion to rear-admiral late in 1743. The ribbon and star of the Bath were added after 1752.

If he was painted at Hyères, then it was from January to June or from early November to the end of the year. From June to November he was at Villefranche. The assumption is, in all these dates, that Arnulphy used the Gregorian calendar; for England still lagged behind the continent at that time, clinging to the old Julian calendar by which the new year began in March.

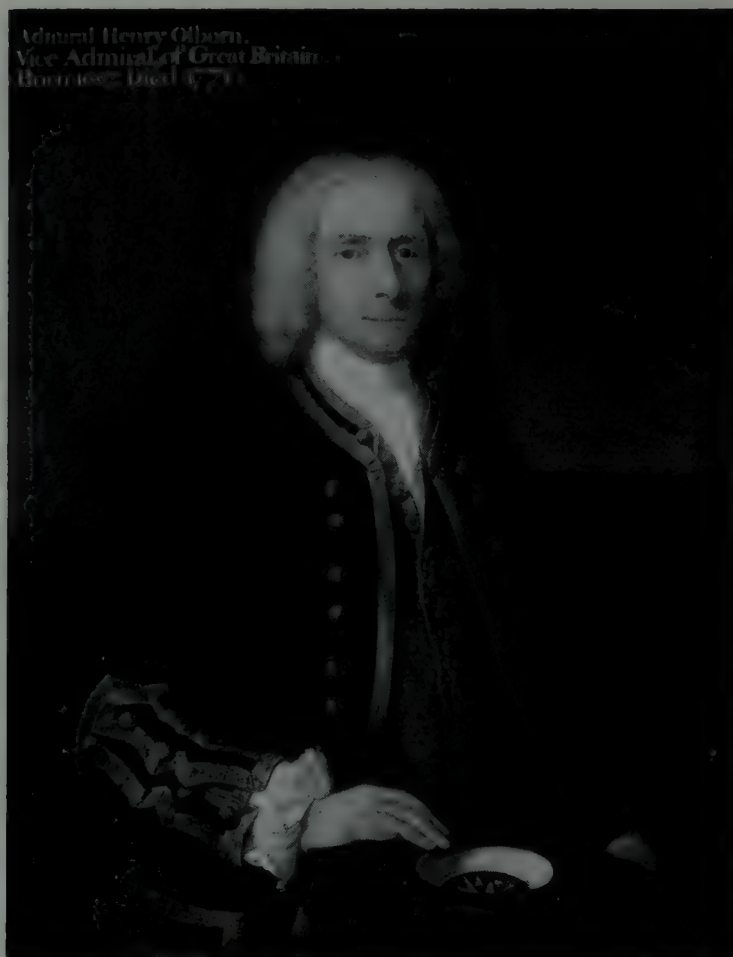
Rowley was to be the third-in-command and in charge of the rear squadron at the battle of Toulon, at which he nobly seconded his chief. It was one of the captains of his squadron, Edward Hawke, who made the only capture by either side that day when he took the Spanish 60 gun ship *Poder*.

The third portrait, that of Captain Henry Osborn, due to the fact that it is unsigned and to its dirty condition, has only recently

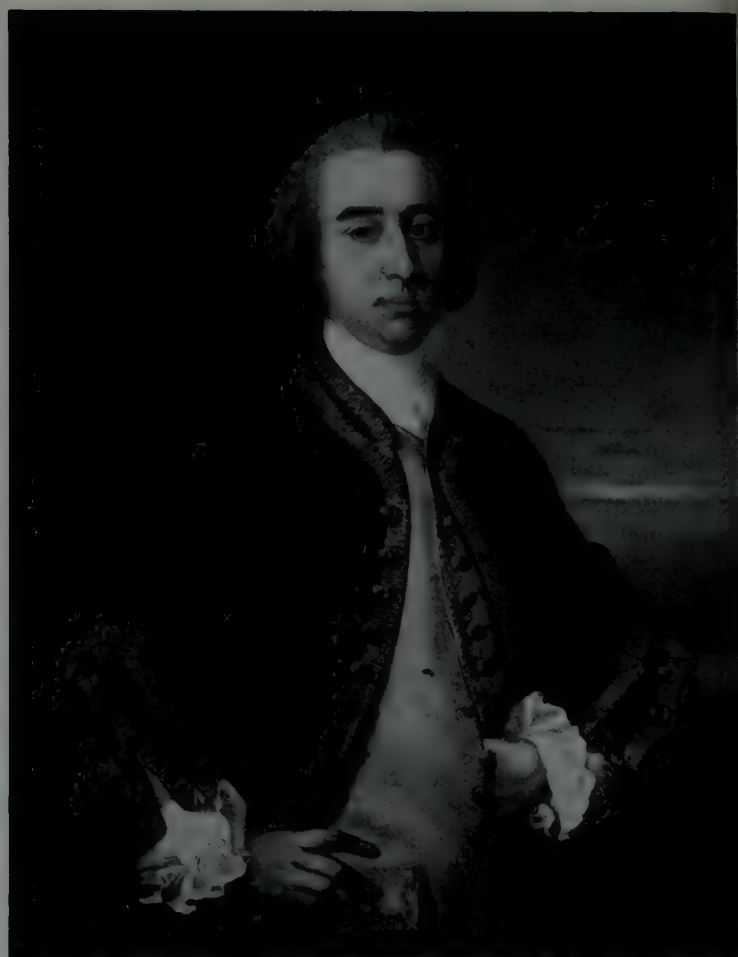
been identified as one of the Arnulphy portraits. It has since been cleaned, which has not only confirmed its authorship but has also revealed the reason for the lack of a signature. It is not finished; where his left hand and shirt cuff should be there is only the ground, which applies also to the edge of the table. As the rest of the portrait is quite finished we can judge how Arnulphy worked; taking a feature at a time and completing it before moving on.

It is also likely that this was the last of the portraits to be painted before the battle in February, 1744, which, I think one may assume, prevented the final sitting. Osborn's ship, the *Princess Caroline* 80, was not in those waters again for some months, when in any case war had been officially declared; and though she remained in the Mediterranean until 1745, she was only at Villefranche very briefly for one visit in 1744.

Henry Osborn was an able but reputedly dour officer, of whom Charnock, generally a cautious critic, has this to say of his character: 'His bravery, his attachment to the cause of his country, and his diligence while employed in its actual service, have never been questioned, but those who were his warmest friends could not deny him to have been of a cold saturnine disposition, ill habituated to the warmth of sincere friendship or even to those attachments which men are generally, from their very nature, prone to form. Having scarcely ever made a friend, though possessed of habits not actively inclined to create enemies, it is little to be wondered at that his public virtues should not have had sufficient weight to annihilate what were thought private deformities, but on the other hand, it is no slender proof of his worth, that those admitted it who feelingly felt the coldness of his disposition, they themselves, perhaps, having hearts



4. Henry Osborn (1697-1771), Admiral of the White. Captain of the *Princess Caroline* 80 in Mathews' fleet. Size 36 × 28 inches. National Maritime Museum, presented by C. H. B. Caldwell, Esq., in 1939.



5. Commodore Arthur Scott (1718-1756). Captain of the *Rochester* 50 in Mathews' fleet, 1743-1744. Signed and dated *Arnulphy Pinxit 1744*. Size 36 × 28 inches. National Maritime Museum, Caird Collection, presented in 1935.

overflowing with benignity; that those did not deny it, who smarted under his austerity, which scarcely knew how to distinguish between tyranny, and the exaction of due obedience, from persons who were subordinate to him; and lastly, who was himself, probably, as little attentive to that of others, as any man who ever had the honour of holding a naval command'. The inscription is later; he became Vice-Admiral of England in 1763.

The last of the portraits, that of Captain Arthur Scott, is signed and dated in 1744, a fact which must give cause for some regret. How much tidier it would have been if the portraits could have ended with the battle, and Osborn's unfinished cuff.

Unfortunately it cannot easily be argued that Arthur Scott was painted before this battle, though the portrait may have been begun, as he was sent from Villefranche to the Neapolitan coast on 1st January and did not return until after it was over on 21st February. We know of course, that people moved about fairly freely, even in wartime, and did not then have much feeling of personal involvement, unless they were actually fighting. It is quite likely that Arnulphy, who had found the English naval officers such good customers, went to Villefranche after the battle in the hope of fulfilling promised commissions and perhaps even to present Henry Osborn with a bill.

Of Arthur Scott himself we do not know a great deal. Mathews had promoted him in August, 1743, to be captain of the *Rochester* 50, and in 1747 he did exceptionally well at Hawke's action with l'Etenduère. He died shortly before the Seven Years War in 1756, as commodore at the Nore. Of the four portraits his was the least expensive commission, having no frills at all; just the man, who appears like Osborn and Mathews in the blue

and gold coat with mariner's cuffs, though his waistcoat is buff, not red. He could have been painted at Villefranche between 21st February and 22nd March, 1744, but after that the *Rochester's* movements were erratic, and in July she was laid up in Port Mahon, Minorca, and the crew paid off.

It seems a little unlikely that there are any other portraits by Arnulphy of the English, who had not yet invented the French Riviera and did not much frequent it. It is more than possible, however, that the three portraits at Greenwich and the one in the Rowley family are not the only ones that were painted of the officers in Mathews' fleet.

The Mathews and Rowley portraits were afterwards engraved, which suggests that Lestock was not painted, and probably not Captain Edward Hawke either, since he became so famous. None of the other captains in the fleet ever achieved much distinction in the service, and over forty of them went into action at Toulon, so it may not be too much to hope that more of the portraits will turn up.

Authorities

- Captains' and lieutenants' logs of R.N. ships of the Mediterranean fleet.
 Charnock's *Biographia Navalis*.
 E. Benezit's *Artist's Dictionary*.
 CHENNEVIERES-POINTEL (Ph. de) *Recherches sur quelques peintres provinciaux de l'ancienne France*. 4 volumes, Paris 1847-62.
 LAGRANGE in *Gazette des Beaux Arts* Paris, année 1861. p. 539.
 PARROCEL (Etienne). *Histoire de l'Académie de peinture de Marseille*, 2 volumes, 1890 Marseille.
 PERRIER (Emile). *Les bibliophiles et collectionneurs provinciaux*, Marseille, 1897.
 DIMIER (Louis). *Les peintres français de XVIIIe siècle*. Paris Van-Oest, 1928-1930.

The Connoisseur's Diary

Costume Court at South Kensington :
Alexander Calder from Montreal : William Caxton

THE opening of a costume court at the Victoria and Albert Museum is a welcome development, writes John Nevinson. The Museum has no costume department but has collected dresses mainly as examples of textiles or embroidery. Exceptionally, the Museum acquired, in 1913, the Talbot Hughes Collection, and in 1961, the wardrobe of Miss Heather Firbank (1908-21).

The English dresses are now shown for the first time as a collection with cases full, sometimes over-full, of accessories. The present exhibition is intended to be a permanent one, but individual items will, no doubt, be changed.

The seventeenth-century series is very thin, since, though the Ancaster James I's suit is retained, the Verney and Filmer Loan collections are absent. The eighteenth century is by contrast the fullest, with over forty dresses supplemented by many photographs of French pictures. This reflects the recent valuable study of Spitalfields and other silks, and should encourage badly-needed research on eighteenth-century dress.

For the nineteenth century, the emphasis is on the sumptuous crinoline and later Victorian dresses influenced by Worth and the French fashion designers, so leading on to the Firbank dresses before 1914. A further effective selection carries the history of fashion through to the 'New Look' of 1947. A small group of genuine eighteenth- and nineteenth-century play dolls will catch the collector's eye.

Good Lighting

For the display, the most intractable hall has been allocated, the vast octagon designed for the Museum's state opening by King Edward VII. Period rooms in two of the four arches have not been used as costume settings, but each of the four giant apses contains three costume cases and a huge Venetian blind as a light baffle. In the centre an incubator-like structure has been built, the lowest section of which is used for costumes. The lighting is good, but there are unfortunate cross-reflections, and the linings of the cases are not altogether well chosen.

The mounted costumes are well set out, and, by a wise decision, lack heads (some of the eighteenth-century robes need more rigid corsets). On the plinths below are outline sketches, which might later be varied, as at Platt Hall, Manchester, by photographs of models wearing some of the nineteenth-century frocks. Some dresses, mounted in half-relief to save space, look well; except where case-fittings slope backwards. Others, pinned flat, are not improved by skinny black arms and silhouette heads of plywood.

Grouped fashion plates are fixed to the bases of

the great pillars, and the Museum Library has lent two of its treasures: Juan de Alcega's tailoring book, and Shorleyker's Scholhouse for the needle of 1632, which would perhaps be more at home in the embroidery section. Original seventeenth-century costume portraits, such as Lord North (Room 54) and the Holme triptych (Room 52) are lacking, and Hayman's Vauxhall paintings, now skied on a staircase (Room 66) might suit eighteenth-century dresses better than a French faience wall-cistern. Victorian portraits, so effectively used by the Costume Institute in New York, or narrative pictures could surely be found from the Museum collections to replace three pretty landscapes.

A brief guide to the present set-up has been printed, anticipating, one hopes, a full catalogue of the Museum's rich collections of seventeenth- and eighteenth-century costumes.

Calder's 'Black Bottoms'

VISITORS to the Tate Gallery have just had the opportunity of seeing an unusual work by Alexander Calder, the American artist who created 'mobile' sculpture. It was shown in an exhibition organised at the Tate by the Arts Council of Great Britain, and was loaned by that enlightened establishment, the Montreal Museum of Fine Arts.

Entitled *Four Black Bottoms and Six Reds*, it is illustrated on this page. James Johnson Sweeney, former director of the Guggenheim Museum, New York, and now head of the Houston Museum of Fine Arts, tells me that Calder considers this sheet metal and steel wire composition a 'key piece' in his work. It was originally pur-

chased by the Montreal Museum in 1960 through the Townsend Bequest and is one of two Calder pieces there. These were among, in fact, the first works by the artist to enter the permanent collection of a Canadian gallery.

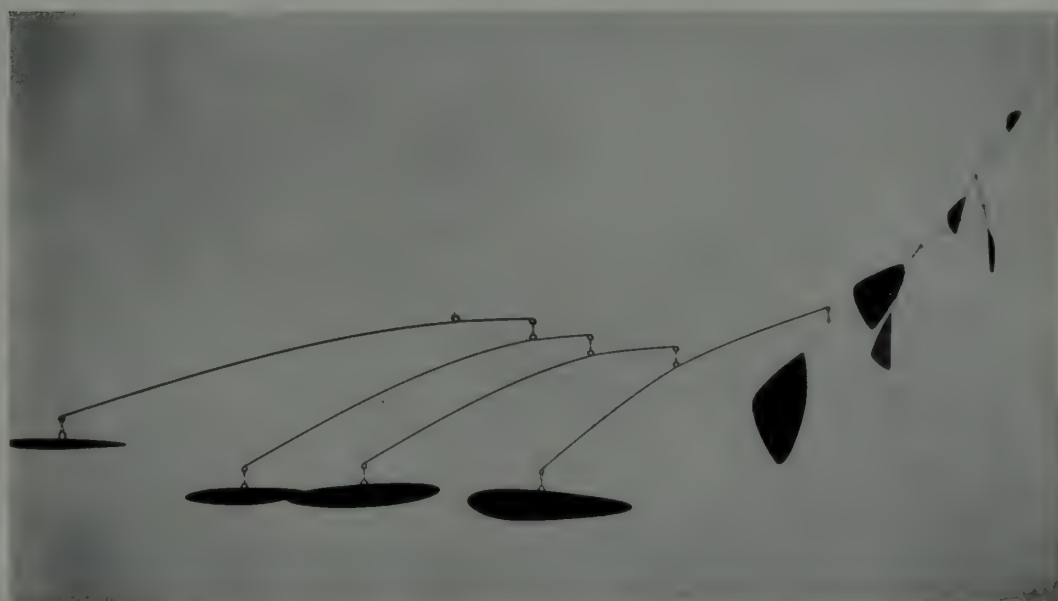
Born in Philadelphia in 1898, Calder first studied engineering and then turned to painting and sculpture. His deep interest in the relationships of objects and space led him to create sculpture that floated in the air. Just before Calder first exhibited his moving constructions in 1932, he asked fellow-artist Marcel Duchamp what they should be called. As the sculptor Jean Arp had named Calder's static constructions 'stables' the year before, Duchamp suggested that the moving ones be called 'mobiles'.

Caxton Deeds

MR. ROY THOMSON, as Chairman of Thomson Newspapers, Ltd., has presented to the British Museum a group of fifteen original deeds, ranging in date from 1420 to 1467, relating to the family of Caxton of Little Wratting in Suffolk. These deeds were discovered in 1922 by the late Mr. Richard Holworthy, Archivist to Kent County Council, among the muniments of Lord Winterton at Shillinglee Park, in Sussex. They were subsequently acquired by Lord Kemsley, who deposited them on permanent loan in the British Museum in 1942, on the understanding that they could be removed from time to time for exhibition in the 'Sunday Times' book exhibitions.

The earliest of the deeds, executed in 1420, relates to the acquisition of the manor of Wratting by Philip Caxton senior and his wife Dennis

Alexander Calder. *Four Black Bottoms and Six Reds*, metal, 12 in. diameter. Lent by the Montreal Museum of Fine Arts to an Arts Council exhibition at the Tate Gallery. See story above.



(Dionysia). Philip Caxton senior died in 1431 and was survived by his widow, who, before 1436, married Thomas West of Sudbury, and by him had two sons, Philip and William. It is this William Caxton whom it is proposed to identify with William Caxton the printer.

Lerned Englissh in Kente

Of William Caxton the printer's birth, parentage and early years, the most intensive research has so far elucidated almost nothing. He himself tells us that he was 'born and lerned myn Englissh in Kente in the Weeld', but his first appearance in the records is as an apprentice mercer in London, and it was later as a citizen and mercer of London that he began that period of thirty years' residence in the Low Countries which ultimately provided him with the opportunity and the means to learn the art of printing.

The proposed identification of William Caxton of Wrating with the printer rests upon a number of coincidences, slight individually but cumulatively not unimpressive. Thus, in December, 1436, when Philip Caxton junior sold the manor of Wrating and other property to John Christmas, citizen and draper of London, one of the witnesses who appended his seal to the document was Robert Large, Alderman and mercer of London—the very man to whom William Caxton the printer was apprenticed in 1438. The Duke of York was chief Lord of Wrating manor, and his signature appears on one of the present deeds: this is interesting when we remember that his daughter Margaret, Duchess of Burgandy, was Caxton's earliest patroness. Again, the parties to a deed of 1456 include Henry, Lord Bouchier, and Benedict Burgh, afterwards Archdeacon of Colchester, and in the prologue to *Caton* (1483) Caxton tells us that his own translation was inspired by the metrical version made by Benedict Burgh for 'the erudition of my Lord Bousher'.

On the other hand, the difficulties of the proposed identification must not be minimised. The name Caxton (which can be spelt in a bewildering number of different ways) is by no means un-

Master International Encyclopaedia to Antiques

PUBLISHED on September 17, price 84s. net, with 960 pages of text, 512 pages of monochrome plates, many line drawings, lists of books for further reading, extensive glossaries, indices and museum lists: *The Connoisseur Complete Encyclopaedia of Antiques*. This master volume contains contributions from 102 top English and American art-historians, is adapted from the best-selling *Connoisseur Encyclopaedia of Antiques* (5 vols.) and the *Connoisseur Encyclopaedia of American Antiques* (2 vols.). Here, all under one extensive roof, is everything of importance likely to interest collectors throughout the world. The 17 extensive sections include: Silver (American, British, Dutch, German, Italian, Russian), Furniture (French, American, English, Italian), Pottery and Porcelain (Danish, Russian, Belgian, German, Austrian, Italian, Spanish, Dutch, English, American). This unique reference book (5 pounds heavy) is worth its weight in gold.

**There is no cheaper substitute for
The Connoisseur**

common in the Eastern half of England, and, apart from the coincidences mentioned above, there is no presumption in favour of the Wrating family being identical with that of the printer. One specific point against the identification is that in one of the deeds, dated 1457, William Caxton (if indeed this is the same William Caxton) is described as 'William Caxton otherwise called Causton, sadeler'. Now in 1453 William Caxton the printer was admitted to the Livery of the Mercers' Company, and could, and did, style himself 'citizen and mercer of the city of London'. Could he have omitted this

proud title in 1457? In fact, it is not even certain that he was in England in that year.

Nevertheless, whoever William Caxton of Wrating may eventually turn out to be, this compact group of documents may yet provide a vital link in the solution of that fascinating problem, the antecedents of the first English printer. All scholars will be grateful that these documents have been ensured a permanent place in the English national collection.

Historic Houses and Gardens

NOBODY, especially visitors from overseas, who intends visiting historic buildings and gardens can be without *Historic Houses, Castles and Gardens in Great Britain and Ireland* (1962). It is published by Index Publications Ltd. (69 Victoria Street, London, S.W.1) at 3s. 6d. from all leading booksellers, or direct from the publishers at 4s. 3d. including postage and packing (U.S.A. and Canada 1 dollar). The latest edition, with a very striking cover in colour of Powis Castle and its important garden, contains a two-page scale map and a classified index of over 700 houses and gardens open to view.

Our Cover

TOBIAS Stranover (sometimes called Stranovius: born 1684, died after 1724), who painted the handsome birds in a landscape, a detail of which is shown on our front cover, was a leading exponent of the art of painting still-life, fruit and birds. This is understandable, since he was a pupil and son-in-law of Hungarian Jakob Bogdani and worked with him in London on a number of important commissions. After working in London, Stranover later worked in Hamburg, Dresden, Hermannstadt, and, it is thought, Holland. His work is represented in a number of Continental public galleries, notably the Budapest Museum; that illustrated below is the possession of St. James Gallery, London.

Art Diary Dates with the Arthur Tooth Gallery

THE following two important exhibitions have been arranged by Messrs. Arthur Tooth and Sons, Ltd., 31 Bruton Street, London, W.1.

September 18—October 13. 'Recent Developments in Painting', including the works of Appel, Benrath, Bluhm, Bogart, Corneille, Erma, Feito, Francis, Jenkins, Jorn, Lindstrom, Mathieu, Michaux, Millares, Riopelle, Saura, Stubbing, Tapes, Wemaere.

October 16—November 10. 'William Brooker—Howard Hodgkin.' This will be an exhibition of the work of two well contrasted figurative painters. William Brooker is a well-known teacher at Ealing School of Art and has been exhibiting at Tooth's for many years. His new paintings will show a considerable development from his previous style, examples of which can be seen in many British provincial public galleries and private collections.

Howard Hodgkin is thirty years old, a teacher at Bath Academy of Art and had a very successful first showing at the Institute of Contemporary Arts, London, earlier this year. He is considered to be one of the most promising of the young figurative painters.



The Art Market Yesterday and Today

A FLUSH of art thefts, and a caustic London Sunday paper article depicting the art market flourishing upon fake works of art, are not going to deter genuine collectors from collecting.

This was clearly evident in the tremendous success of the Christie's sale of the pictures found in Augustus John's studio after his death. The sale produced a total of £99,540. Top price, of £8,915, given by Lord Cowdray, through the dealer Mr. Freddie Mayor, for an outstanding John self-portrait, was a sale-room record for a John painting. Another high price was the £8,400 given by Messrs. Colnaghi for *Dorelia at Alderney Manor*, a splendid full-length, painted in 1911. This was acquired on behalf of the National Museum of Wales. Another example of the very high level of prices was the £5,460 secured for the very striking three-quarter length, signed, *Portrait of Wyndham Lewis*, painted circa 1905-1910. Ironically enough a London dealer had had this same picture on offer recently for only £850.

One of them will be illustrated in the next issue, but two violins by Antonius Stradivarius in Christie's catalogues on November 21 and June 19, and another at Sotheby's on July 13, reached high notes: £3,800, £3,570, and £3,300 were the prices paid for this master's violins, whose pre-eminence is only equalled by the number of instruments bearing his label but made by lesser masters. Documentation is not everything; in fact, it passes for nothing more than a certificate of an instrument's genuineness. Coupled with the assurance that a violin is in a state of fine preservation, the violinist of eminence is bidding for a match to his own gifts. He is a minority bidder in the sale-room among collectors to whom the violin is an objet d'art to be preserved for some great artist in the future. The opposing interests are in no way inimical. Fine Italian violins of the late seventeenth and first half of the eighteenth century are still modestly priced. To find a whole page dedicated to a violin by Heironymus Amati, the last of an illustrious family of violin makers, with a history of ownership traced back to King Carlos IV of Spain, and sold at £950, cannot be deemed inflated value. Another by Joannes Antonius Marchi, c. 1750, made the very modest price of £90; whilst £20 to £30 still secures a fiddle that cannot be matched today at this price for resilience and resonance.

Probably this Season has witnessed no price more sensational than the £18,000 paid at Sotheby's on June 21 for a pair of Charles II chinoiserie ginger jars, covers and stands. This was the highlight of one of the most remarkable selections of hand-picked silver to figure in any art auction room. Only 32 lots made the total of £55,540. A Queen Anne toilet service of fourteen pieces by Anthony Nelme, 1705, weighing 267 ozs. 18 dwts. fetched £5,200; a George I multifoil salver with armorials and an Earl's coronet, weighing 117 ozs. 10 dwts., realised £3,400; and an early seventeenth-century Norwegian peg tan-

kard, 9¾ in. high, by Jost Albertszenn, Bergen, made £2,100. Civic pride reared its head when the City of Chester bought a Hester Bateman punchbowl of 1784, engraved with the city arms and the mayor's name, for £1,500. Among the six lots bound for America was a French Empire dressing-case, c. 1810, in a mahogany case. This made £1,200.

Half way through June, the result of the disposal of the late Sir Alexander Korda's collection of twelve fine small sculptures and twenty-two paintings at a Sotheby's evening sale gave the first slight hint that the works of Impressionist and Post-Impressionist painters were not being sought by collectors with quite the same verve as hitherto. The explanation is possibly no more complicated than that there has to be a pause in any market where prices have been bounding upwards too rapidly. Suddenly, even the wealthy become conscious that they are in danger of making themselves look ridiculous. This mood is infectious particularly at a time when the major world economies are drifting in a state of uncertainty. Prices paid were still handsome, with a *Still Life* by Van Gogh making the best price of this gala evening at £80,000, followed by a characteristic *Nude* by Degas at £72,000. Monet's *La Barque Bleue*, the final lot, made the third best price at £56,000. Maillol's work was well represented among the bronzes. His 12-in. high *Leda* fetched £1,750; a *Crouching Nude*, £2,050; *Woman with a Dove*, £1,000; and his terra-cotta, *A Young Girl Lying*, £820.

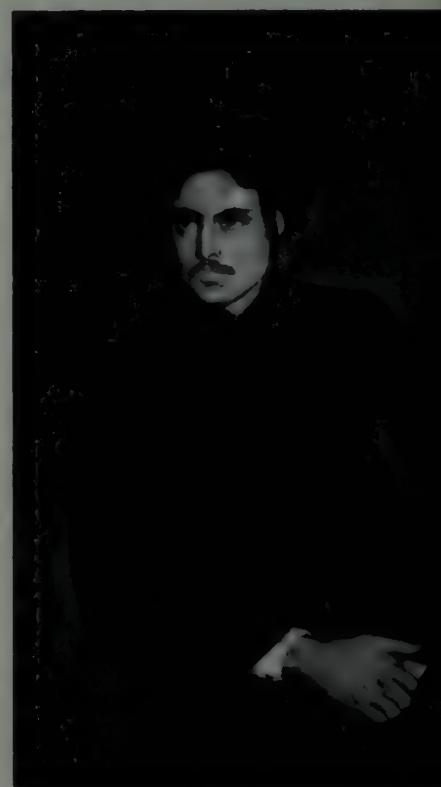
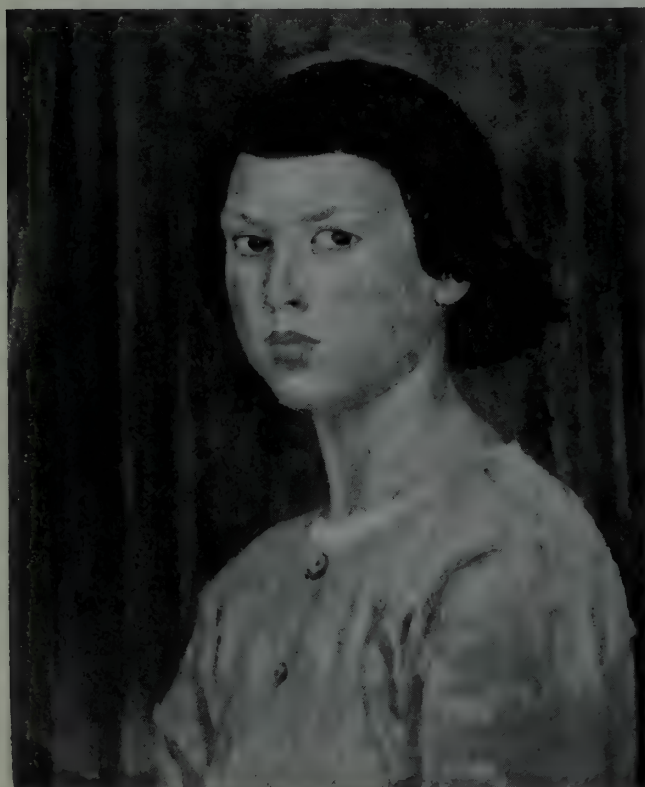
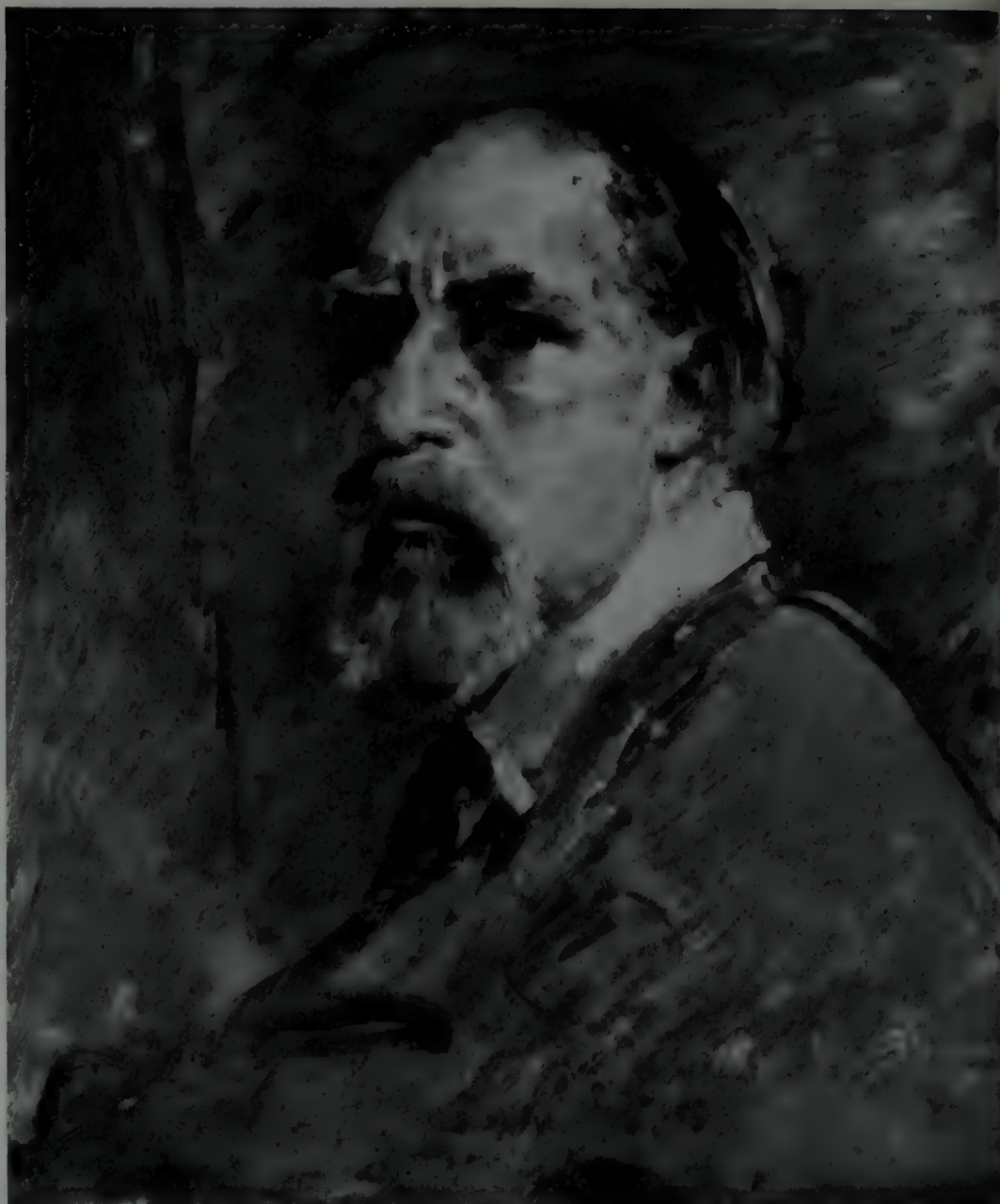
Signs that fine glass is at last beginning to appreciate were to be noted from Sotheby's sale on July 9. A fine collection of baluster wine glasses, of which similar specimens had been sold in the same rooms in 1947 and 1948, showed markedly higher values. A glass of about 1700, which made £16 in 1947, fetched £88. Another, of about 1710, which had realised £31 in 1948, was sold for £82. A third, c. 1720, made £90 having cost its last owner only £26 as recently as December, 1960. A fourth, c. 1715, fetched £110 as against £40 in 1947, and a very rare tall ale glass on an acorn knob baluster changed hands at £190 as against £50 in 1955. Goblets, for which price comparisons are available, followed the same upwards trend, when a goblet on a large mushroom knop, about 1705, fetched £88 and an armorial goblet was bought for £82.

From the provinces, Mr. Frank Bly of Tring reports a strong demand for sets of Sheraton chairs. A set of six chairs and two armchairs has appreciated from £180 to £190 around last Christmas to about £250 now. A really outstanding set of chairs, he reports, are rarely on view for long. Also strong sellers are four-drawer commodes; being now thus described with so much more aplomb than their former term of chest of drawers. Messrs. Biggs of Maidenhead also report a strong demand among their collector clients for fine quality antique silver. Here is a hint of buying as a hedge against inflation.—Alan Osborne

International Saleroom



(Above) One of an important set of Lambeth Delft 'Merry Men' plates with the original owner's initials (FMA) and dated 1693, 8 $\frac{5}{8}$ in. diameter. £1,200 (Sotheby's). (Right) Augustus John, O.M., R.A. *Self-Portrait* (c. 1938), 23 × 19 in. £8,500, a world auction record for a work by this artist (Christie's). (Below, left to right) Augustus John. *Portrait of Robin*, the painter's son (c. 1915), 20 $\frac{1}{2}$ × 16 $\frac{1}{2}$ in. £3,360 (Christie's); Augustus John. *Portrait of W. B. Yeats* (c. 1907). £6,500 (Sotheby's); Augustus John. *Portrait of Wyndham Lewis* (c. 1905-10). £5,460 (Christie's).



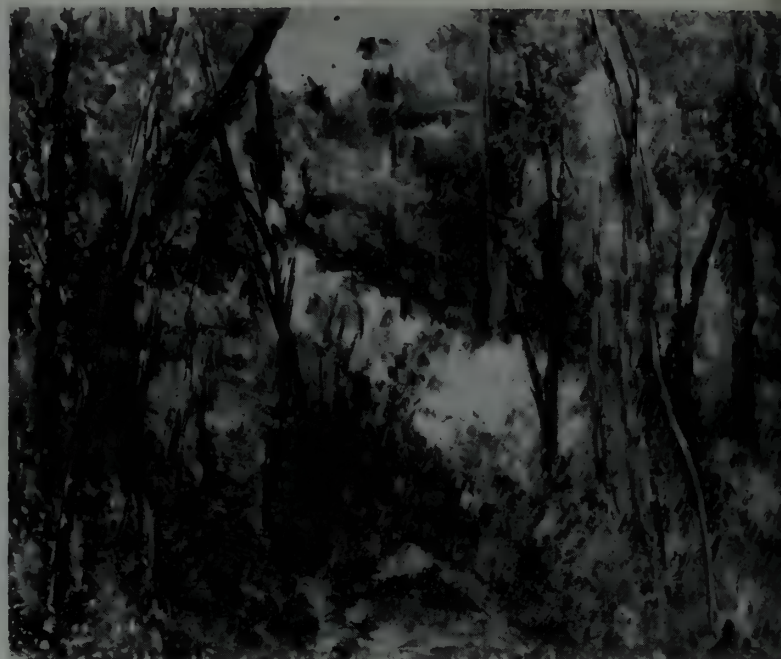
International Saleroom



(Above) The Chastleton Manor Jacobite glass, all engraved with the inscription *Fiat*, made originally for Henry Jones (d. 1761), a member of the Gloucester Jacobite Club. Bought on behalf of an English collector for £680 (Sotheby's). (Left) An important diamond necklace. £10,500 (Christie's). (Right) Extremely rare, unrecorded, pair of 7½ in. high Charles II ginger jars, with chinoiserie decoration, covers, and 8 in. square stands, maker's mark *D* in script in a shaped shield, London, 1682. £18,000 (Sotheby's). (Below left) Michelangelo Buonarroti. *Christ before Pilate*, pen and ink, partly over red chalk, recto; two fragments of a sonnet in Michelangelo's handwriting, and some figure studies, verso, 8½ × 11 in. £26,000 (Sotheby's). (Below right) Isack van Ostade. *Peasants outside a Cottage*, panel, signed and dated 1649, 18½ × 15½ in. £13,000 (Sotheby's).



International Saleroom



(Above) Limewood, 49 in. high, Madonna and Child, South German (Ulm or Augsburg), late fifteenth-century, ex Irene and Solomon R. Guggenheim Collection. £2,100 (Sotheby's). (Right, top to bottom) Paul Cézanne. *Sous bois, la forêt de Fontainebleau* (c. 1894), 18½ × 22 in. £26,000 (Sotheby's); Maurice de Vlaminck. *Les remorqueurs à quai*, signed, 73 × 81 cm. N.F. 76,000 (Palais Galliera, Paris); marquetry commode with bronze mounts, Louis XV style. Dollars 6,100 (Parke-Bernet, New York).

£1 = 13.74 N.F.
= 2.80 Dollars.

International Saleroom



(Above left) The Bruges Master of 1473. *The Triptych of Jan de Witte*, panel, each $28\frac{3}{4} \times 14\frac{1}{2}$ in., the picture completed on 27 July, 1473. Centre panel, the Virgin; left wing, Jan de Witte; right wing, the donor's wife, Marie Hoose. Jan de Witte was councillor at the court of Charles the Bold, and in 1472-3 was burgomaster of Bruges; burgomaster of the magistrates in 1482. £26,000 (Sotheby's). (Above right) Silver spice box, James I, 1610, maker's mark T.I. a star below. £3,000 (Knight, Frank & Rutley). (Left) Silver-gilt, $7\frac{1}{2}$ in. high porringer and cover, 1663, maker's mark H.G. pellets above, mullet below. £450 (Christie's). (Below left) Jean-Honoré Fragonard. *Dites donc s'il vous plait*, sepia wash drawing, 171×225 cm. N.F. 71,000 (Palais Galliera). (Below right) Louis XV, $46\frac{1}{2}$ in. high, 24 in. wide, marquetry secretaire à abattant, bearing the incised E.H.B. inventory mark. £17,325 (Christie's).
£1 = 13.74 N.F.



in the galleries

Contributed by Adrian Bury

The Norwich School

A GOOD James Stark at Messrs. Frost & Reed (41 New Bond Street) recalls the even tenor of the life of this member of the Norwich School. Whether or not he would have become an artist had he not met Crome's son, John Berney, at the Norwich Grammar School, who knows? But he had been expected to join his father in a prosperous business. Stark must have shown great talent as a boy, since he exhibited at the Royal Academy when he was about fifteen, long before he became a student at the Schools in 1817. In the meantime, old Crome had set him on the right road as a landscape painter, and he was soon a prominent exhibitor at the Norwich Society of Artists.

Stark's influences, like Crome's, were the Dutch masters and Richard Wilson. But nature was his chief guide; and the country round about Norwich provided him with the basis of his art. He showed fairly regularly at the Royal Academy, the British Institution, in Norwich, and at the Society of British Artists, and his patrons included such well-known connoisseurs as Sir George Beaumont, Sir Francis Fielding and Lord Northwick. The dedication of a collection of prints, after his pictures, to William IV, published in 1834, enhanced Stark's modest success.

Leaving Norwich, he took up residence in Chelsea and lived for several years in that then quiet and picturesque suburb before taking up residence at Windsor where he found many subjects in the Great Park and along the river in keeping with his woodland and pastoral mood. Like all the Norwich masters Stark was a fine draughtsman of trees, seeking to convey realistically the beauty of the various species.

W. F. Dickes, in *The Norwich School of Painting*, sums up Stark's place in landscape art in the following appropriate words: 'His pictures are thoroughly English, yet their originality prevents invidious comparisons with the works of his contemporaries. Indeed, we find in them unaffected realism rather than ambitious pretence to genius. There was very little change in his style from first to last, yet it must be remembered that his works always gave promise of greater things to come. No one excelled him in transferring to canvas a close repetition of beautiful nature'.

John Middleton

WHILE on the subject of the Norwich School, a very attractive picture by John Middleton (1827-1856) caught my eye at Messrs. Leggatt's in St. James's Street. At the end of his book, W. F. Dickes includes this rare artist who died so young. He, like Stark, was an individualist, but with a somewhat broader style as this picture proves. Middleton exhibited 29 works at the Royal Academy and 15 at the British Institution.

I would say that the picture under discussion is the one shown at the Royal Academy in 1849, and entitled *Beech Forest, Evening*. Fortunate in his masters—Ladbroke, Stannard and Henry Bright—he was equally accomplished either in oils or watercolours. I published two of the latter, handled with a fine freedom of style, in the *Old Water-Colour Society's Club Volume* for 1961.

Like Stark, again, Middleton was a precocious artist, and although he died before he was thirty he achieved considerable success. *The Norfolk Chronicle and Norwich Gazette*, for 11th December, 1847, praised his pictures unreservedly.

The Thames in Art

IF one would know what the Thames and its bridges looked like in the eighteenth century, one could not do better than consult the paintings by Samuel Scott, Hogarth's friend, who 'flourished' during the fifty years 1720-1770.

An impressive picture (42 × 48 inches) of one arch and part of another of old Westminster Bridge at the Leger Galleries (13 Old Bond Street) shows how conscientious Scott was in the matter of architectural subjects, for the complex stonework is drawn with exemplary skill. To relieve the mathematical rigidity of the building, Scott has introduced two figures of workmen repairing one of the pillars. A humorous touch is that one is handing the other a quart tankard, presumably of timely refreshment. In the foreground a barge is being rowed towards the arch and some men are swimming nearby.

In the distance beyond the arch there is the once familiar Thames-side landmark, an obelisk-like tower, which stood near the still extant watergate. This picture may well be a large version of one almost identical in subject (No. 1,223) in the National Gallery.

The vagary of fashion is bringing Landseer back into favour, and the between-wars prices for his pictures are now a financial joke, though it is unlikely that the artist's works will ever fetch as much as they did in his time and for years after his death. His art, however, does not change with critical opinion, and how good a painter he was of animals and birds can be confirmed at the Leger Gallery, in two pictures: *Grouse on the Moors* and *A Dead Stag and Dog*. What especially interested me was the sad expression of the dog. It introduces a feeling of unreality, for no dog could ever look so unhappy in the presence of his quarry. It is, of course, Landseer's sympathy for the stag that has come out in the dog's expression. The artist's tendency to humanise his animals, and not his splendid technical powers, is sometimes at fault. Stubbs could never have been guilty of such a solecism.

Another Victorian picture is a scene from *The Heart of Midlothian*, by W. P. Frith, signed and dated 1849. Frith refers to this picture in his



Samuel Scott. *Old Westminster Bridge*, 42 × 48 inches. *The Leger Galleries, London.*

Autobiography (Vol. 1, p. 80): 'Soon after, I ventured on another and larger composition of figures, the subject being from Scott's *Heart of Midlothian*, and the scene the interior of the church with Madge Wildfire dragging Jeannie Deans up the centre aisle, to the amazement of the congregation. This was considered to be a great advance on "The Last Minstrel". Madge Wildfire also figured on the walls of Suffolk Street, and I received some compliments on varnishing day which greatly elated me, and, what was better, nerved me for future work.'

Coming Up

INCESSANT propaganda in relation to great names is apt to throw out of balance the function of criticism which is to seek and assess the aesthetic value of all honest efforts. It is only of late that we have been made aware of much nineteenth- and early twentieth-century art in the Impressionist tradition by lesser known artists who in some works are quite as fine as the masters of this movement. W. H. Horton is a case in point. He was a colourist of great beauty and subtlety.

I saw recently at the Kaplan Gallery (Duke Street, St. James's) some striking works by Ed de Puigaudeau (c. 1864-1930), an artist who, in his youth, worked with Gauguin at Pont Aven. Born at Nantes, he was self-taught and travelled much in Europe and Africa. His landscapes are realised with a fine sense of atmospheric effect.

A contemporary French artist, Henri Seigel, who, in company with de Stael, made researches into the abstract theory and abandoned it to emerge with a delicate semi-figurative-cum-decorative style, is having a show at Kaplan's. His sensitive greys, greens and pinks are all the more charming for their subtle reticence.

London and Berne

IN these days of rapid communications the collector has a choice of many European art centres within an hour or two of flying, and can easily visit a Continental gallery as a change

om the London round. Dr. H. F. Pulitzer, who recently enlarged his premises in Kensington High Street, has also opened a gallery in Berne. Situated in the most interesting and oldest part of the city under the Junkerngasse arcade, the first exhibition there was attended by many persons distinguished in the arts and was favourably noticed in the press. As in his London gallery, Dr. Pulitzer is continuing his policy of displaying old masters and nineteenth-century and later Impressionists.

Lear at Parnassus

As we have been informed, Edward Lear never succeeded in his life-time as a landscape painter, he could console himself that his *Book of Nonsense* was a winner. When not being whimsical Lear was drawing and painting very seriously. His watercolours of recent years have come into their own, which means that it is necessary to pay a good deal of money for them. I suggest, however, that he was an even better oil painter; and a small picture, *Parnassus*, at the Fine Art Society (159 New Bond Street) was a revelation to me of the deep poetic vein in Lear's make-up. Dating from about 1852, it will stand with the best work of its kind. In vision the work has something of the Pre-Raphaelite mood, but is not laboured. It has excellent colour and feeling for tone; and the figures against the line of blue hills are well observed, drawn and placed in the context of the scene. (Lear thought he could not draw figures.)

The *Letters of Edward Lear*, edited by Lady Strachey (two vols, 1907-11) throw much light on the artist's life and travels, and one to his friend Chichester Fortescue (dated Athens, July 9, 1848) records his arrival in Greece: 'Here I am, having made somewhat of a dash into Greece, but most unluckily obliged to haul up and lay by for the present . . .' He had had a dangerous attack of fever.

A letter from Hastings, however, dated 23rd January, 1853, is worth quoting as it not only reveals his comic epistolary style but pertains to the *Parnassus* subject, though a picture on a larger scale.

'I must tell you what you will be very glad to hear: wizz: that my large *Parnassus* is bought by the new Slissiter General—my old and kind

friend, Mr Bethell (Sir Richard to be shortly). It will be capitally placed and will be seen . . . wh: compensates for my not having got so much as I axd. Wots the hods so long as one's appy? . . .

'My sale of *Parnassus* just enables me to pay part of the annual bills off, and to begin decently at Oxfo Terrace (Lear was moving house). Like a nass I gave away all I could, so shall have none over to spare. One of my sisters is horridly poor, and another is going with all her childn and grandchildn to New Zealand, and another wants some port wine being ill, and so on . . .'

Thus the Parnassian gods, Apollo, Dionysus and all that, via the author of the *Nonsense* book, intervened on their behalf.

It would appear from Graves' Royal Academy Exhibits that the large *Parnassus* was shown at Burlington House in 1852. Whether it was an expanded version of the Fine Art Society's one I have not been able to ascertain; but in any case I think I would have preferred the jewel-like quality of the small picture that has found its way into 159 New Bond Street ninety years after it was painted.

Skies in Watercolour

AMONG many desirable old watercolours at Spink's (King Street, St. James's) I noticed a Tom Collier of Arundel Park. He was one of the best watercolourists between the years 1860 and 1891 when he died. Writing during Collier's lifetime, James Orrock says: 'Collier was the finest of all sky painters, especially of rain and cumulus clouds . . . In moorland with brilliant skies full of "accident" he never had a rival'. In relation to the time when this was written I see no reason to dissent from Orrock's opinion, though since then we have had a few great watercolourists of the sky. Some day Collier will be rediscovered by the arbiters of art. His prices of late years have been comparatively cheap.

'More of Rome'

THE place in art of Jacob More (1740-1793) has come down from its lofty eighteenth-century pinnacle and some scholars have been not a little sarcastic about him. Yet 'More of Rome', as he was called, must have had qualities other than those incumbent on an agent for grand tourists and other dillettanti. With a host of Italian artists



Jacob More. *The Falls at Tivoli*, canvas, 28 × 38 inches. John Mitchell Gallery, London.

to choose from, Prince Borghesi employed More to decorate his celebrated villa. In the opinion of the artist's friends he was not an unsuccessful rival to Claude. William Whitley (*Artists and Their Friends in England, 1700-1799*. Vol. II, p. 200-3) informs us that James Irvine mentions More with respect and enthusiasm in a letter from Rome in 1781. Sir Joshua Reynolds admired his work very much and remarked: 'He is the best painter of air since Claude'. Was that a knock at Richard Wilson?

I have not seen enough of More's work to offer a final opinion, but I was impressed by a large painting at the John Mitchell Gallery (8 New Bond Street), *The Falls at Tivoli*. It has dignity of design, and the light of the falling water is skilfully contrasted with the dark shapes of the cliffs in the foreground and buildings surmounting them. The effect is an evening one, and all the more interesting in that many pictures of this classic subject are painted in a bright light. Since More could do as well as this picture indicates, though it does not justify Reynolds's hyperbole, he was by no means the indifferent artist we have been led to believe, and it would be interesting to discover other works by him.

Scottish More made as great success of himself in Rome as Italian Zuccarelli did in London, for

Edward Lear. *Mount Parnassus*, canvas, 9 × 14½ inches. The Fine Art Society, London.



Tom Collier. *A View of Arundel*, watercolour, 10½ × 20 inches. Spink and Son, London.





Edward Ladell. *Still-life*, 17 × 14 inches. See 'The Impersonal Touch' below. M. Newman Gallery, London.



Samuel van Hoogstraeten. *A Lady on the Steps of her Palace*, 29½ × 24 inches. See 'Unknown Lady' below. The Hallsborough Gallery, London.

the latter became a foundation member of the Royal Academy and must have amassed a fortune which, unhappily for the artist, disappeared in a bad investment in Florence where Zuccarelli died in 1788. A master of charm, his pictures have begun to interest collectors again after a period of neglect. It is instructive to contrast Zuccarelli's gaiety in a small *Madonna and Child* at John Mitchell's with the aforementioned solemnity of Jacob More.

The Impersonal Touch

IT may be that much of the confusion of art in our time is due to the craze for originality at the cost of reason, intelligence and sincerity. It is so easy to crash into the headlines with something freakish and extraordinary, and thus attract a mass of verbiage that tries to explain what is not worth explaining. Indeed, to create something grossly absurd is the surest way to fame, and to the money that fame brings.

Yet throughout the ages much excellent work has been done in a sense anonymously, the artists pursuing the hard way of truth undeviatingly, hoping to create a masterpiece, and dying obscurely and in poverty. If their work is good enough it is almost certain to be preserved and to take a permanent place in the chronicle of art. Prices will ultimately rise in accordance with its quality.

I am thinking of a little still-life that I saw at the M. Newman Gallery (Duke Street, St. James's), a conventional arrangement of grapes, peach, mulberries and bird's-nest on a table with a carved ledge. If this picture had not been known

long ago as the work of a certain artist, it would be impossible to identify him now, although it is as well painted as the most fastidious collector could wish, the artist following the natural facts before his eyes with a joy in their mystery and a passion to record them perfectly. Nor is this picture easy to place in its period, since artists have been doing such still-life subjects for the last three hundred years. This one would not lose its authority among great names that could be mentioned. E. Ladell was the painter, and all that I have so far discovered about him is that he lived in the neighbourhood of Colchester, exhibited at the Royal Academy from 1856, and died in Exeter.

Unknown Lady

ONE could weave a romantic story round the picture of an anonymous mid-seventeenth-century lady on the steps of her palace. To the dimensions of 29½ × 24 inches, it is signed *S.v.H.*, the monogram of Samuel van Hoogstraeten (1627-1678), and is at the Hallsborough Gallery in Piccadilly Arcade.

Dressed superbly in white silk and a cavalier hat, she stands with unaffected dignity at the entrance to some classical mansion. As might be expected, Hoogstraeten, who abandoned the somewhat sombre style of the Rembrandt School in which he was trained, for the elegance of De Hooch, has expressed the texture and folds of the costume to perfection. The young fair face and sensitive hands are painted with a kind of poet's reverence for beauty. Hoogstraeten was

as distinguished a poet as he was a painter.

Another mystery regarding this picture is the blend of Italian and Dutch architecture. Is it a *capriccio* or did the place really exist—those classic columns and staircase, that pseudo Roman arch and typical red-tiled Dutch domestic buildings beyond? It is known that the artist visited Italy, and, like other Dutch painters, came under the spell of the late Renaissance.

There are countless unidentified feminine portraits by old and later masters, and we take their anonymity for granted. This one by Hoogstraeten, however, is of a lady so attractive, and so much the great person, that we long to know who she was in order to complete our delight in the picture.

Now a Dutch master, almost as obscure as *La Dame inconnue*, Simon Luttichuys, born 1610 in London. He had a brother, Isaac, six years younger. Who were their parents and how was it that they were living in London? The brothers eventually went to Amsterdam and presumably studied there. Simon, doubtless through his English connections, met an Englishwoman in that city and married her in 1655. That he was a still-life painter of eminence is generally acknowledged from such works as has come down to us. To extend the poetic reverie Simon's picture (also at the Hallsborough Gallery), and painted in 1651, would make the perfect gift to the mystery lady whose portrait was probably painted in the same year. To be able to place them side by side in the right setting would be an abiding pleasure.

Books Reviewed

HOGARTH AND HIS PLACE IN EUROPEAN ART: By Frederick Antal. (London: Routledge & Kegan Paul. 84s. net.)

THE late Dr. Antal, by birth a Hungarian, studied art history in several Continental universities, and his name was also associated with the revolutionary politics of his native land. When, forty years since, he settled in England and first saw Hogarth's pictures in public galleries, they seemed to him an 'inexplicable miracle'. Here was a painter who, Blake apart, was possibly 'the greatest of all English artists', yet his art was apparently without connecting links, English or Continental.

After intensive study of Hogarth, and having almost completed this book, to which he devoted his last ten years, Antal before he died in 1954, had found an explanation for what once seemed miraculous, though he still retained in full his admiration and belief in Hogarth's astonishing originality. Applying the method he had employed in *Florentine Painting and its Social Background* (1948), he now sought to relate Hogarth to the politics, social conditions, arts and letters of the first half of the eighteenth century. That was 'perhaps the heroic age of the middle class', for which since in their 'radically new and complex outlook' there was a 'property-worshipping' element. Antal's enthusiasm is somewhat surprising in view of the undisguised Marxist bias of his previous work.

Hogarth, though always aiming at patrician patronage, was of the middle class and catered for its predilections and sympathies in most of the themes of his popular satiric art. His associations with the stage, the inspiration he gained through it from the time of the early 'Beggars' Opera' onwards, and from novels and pamphlets (largely through Fielding) are adequately surveyed in an introductory chapter. Antal then traces Hogarth's stylistic development considered in relation to the whole wide range of his art—'conversations', social dramas, 'history' pieces, portraits and the engravings; to which he may be thought to devote disproportionate space. Hogarth is represented as constantly passing from one style to another—baroque, rococo, and their composite varieties. Even the neo-classic (if in *Moses Before Pharaoh's Daughter*, 1746, its attributes can be discerned). A primary aim is to connect his art, which once seemed to the author 'so hard to account for', with its European background, and much of the book is concerned with Hogarth's 'borrowings', conscious and unconscious, from other artists—motifs, suggestions and hints—and with what he transmitted to later generations. An astonishing number of disparate sources are cited, ranging from Leonardo (from 'The Last Supper' he is said to have derived the basic design of *A Midnight Modern Conversation*), Callot, Steen, Bernard Picart, the elder and younger Cochin, C. A. Coypel, and ever so many more.

Some of these parallels and comparisons are

patently valid and convincing, proofs of the author's wide knowledge of European art; while others are very difficult to accept: there are putative 'borrowings' which raise a doubt if Hogarth ever saw the original at all. Doubts also intrude concerning the extent of his legacy to his successors, both English and European, but the juxtaposition of his works with those of other artists in the copious illustrations affords data for judgment to the sceptically inclined. There is an immense apparatus of notes, many of them straying from the main theme. The text is so lavishly strewn with references and technical terms that to read it is a formidable task. Most of Hogarth's modern admirers base their estimate of his powers on such pictures as the portraits of his servants, *The Shrimp Girl*, *The Staymaker*, and *The Country Dance*. That estimate will not be affected by evidence that his art was not created out of a void; and indeed no aesthetic revaluation is attempted. Antal's last contribution to art history is an impressive monument of patient scholarship and art history in its most intensive form. He died just before completing it in 1954.—H.C.R.E.

VICTORIAN TASTE: By John Gloag. (London: Adam and Charles Black. 45s. net.)

THE list of books on architecture, design, craftsmanship, furniture and taste written or edited by Mr. John Gloag is long and impressive. *Victorian Taste* completes a trilogy. It is very well produced for the money; the photographs and line drawings in the text are excellent and the captions are helpful. Furthermore the text is well written so that the reader trips along jauntily and happily. Considering that the book is largely factual, as such books are bound to be, the author's good style is exceptionally welcome.

It is clear that Mr. Gloag has delved deeply into his subject. He has thrown up a deal of matter with which the non-specialist is glad to be acquainted. But with all the earth there seems to be very little ore. Mr. Gloag reaches few conclusions about Victorian taste. These few are to be found in the first page-and-a-half of his text, headed *The Character of Victorian Taste*. And with most of them I think I am in disagreement.

The plain fact is that Mr. Gloag rather despises Victorian taste. Disdain is never a good basis on which to write about a subject. 'When we have outgrown the current nostalgia for the Victorian age', are his first words, 'we come to regard it as a period of vigorous decadence . . .' On the contrary I cannot believe that architects of the stature of Barry, Pugin, Gilbert Scott, Shaw, Morris and Webb are not positive and potent artists. He refers to the 'repellent texture of St. Pancras', the 'confident vulgarity' of the Albert Memorial and the 'ponderous fussiness' of the Imperial Institute. I find the first, one of the most inspiring; the second, one of the most romantic; and the last, one of the most exciting

public buildings of nineteenth-century London. Mr. Gloag reproves Victorian architecture for its hypocrisy and asserts by way of contrast that only reactionaries detested the style of the 1930's. I believe Victorian taste to have been often misguided and ugly but always serious and based on scholarship, whereas the 1930's were the lowest decade in taste that Britain has ever plumbed. For cheap vulgarity the Cumberland Hotel—to take a fair specimen of the 1930's—with its excrement coloured jazz decoration makes me positively sick to contemplate.

To command undeviating attention a book about taste must be partly provocative. When Mr. Gloag is impartial he is informative and when provocative he is seldom dull. About Loudon, Downing (of the U.S.A.) and Pugin he is fair and interesting. About Ruskin his views are neither very fair nor novel.—James Lees-Milne.

The Complete Library of World Art. All the paintings of **JAN VAN EYCK**, By Valentine Denis; **PIETER BRUEGHEL**, By Valentine Denis; **GIORGIONE**, By Luigi Coletti, and **LEONARDO DA VINCI**, By Constantino Baroni. (London: The Oldbourne Press 17s. 6d. each).

THESE four titles are the first batch of a series designed to bring together 'all the known and attributed works of all the major artists'. 'Works that are lost, and works that have been attributed to the artist, the location of the works, and up-to-date bibliography are also listed.' The claims, amounting to nothing short of a revived *Klassiker der Kunst*, are extremely high.

Each book also carries an introductory essay. That on Brueghel is by Valentine Denis, who demolishes our confidence on the first page when he writes that the artist was almost untouched by the stylistic conventions of his time and that his connections with the sixteenth century are 'so few'. He goes on to describe what he terms 'a revolutionary lack of religious feeling' in Brueghel's works and concludes that his later works reveal 'his innate affection for the good people of the fields'. Precisely the opposite is, I would have thought, nearer the truth in every case.

The Brueghel volume falls down on the major claims that the publishers have so proudly, and somewhat rashly made. All the paintings? Where then are the three signed and dated examples, two of them magnificent and well-known works of the 1560's, in the Seilern Collection in London? Up-to-date? The bibliography stops in 1957. Accurate locations? The 1557 *Landscape with a Sower*, here recorded in an Antwerp private collection, is now in Washington and has belonged to the Kress Foundation since 1953; and the marvellous *Death of the Virgin* is listed here as in the collection of Viscount Lee of Fareham at Richmond, whereas in

actual fact it was bought by Viscount Bearsted many years ago and given to the National Trust, along with Upton House and the collection, in 1948. And why is there no mention, not even so much as a whisper, of the Hampton Court version of the *Massacre of the Innocents*, which many scholars since the war have rated, in spite of grave damage, as superior to the Vienna painting?

Your reviewer has been deliberately small minded about the *Brueghel* because it is not what it sets out to be. It is a pseudo-scholarly book, inaccurate in its details, unperceptive in its text, and shaky in the foundations.

The other three titles are less marred by errors, but they are still very much open to criticism. The bibliography in the *Jan Van Eyck* (also by Valentine Denis) stops in 1953 and does not, of course, include Panofsky's vital work. *The Madonna with Two Saints and a Carthusian* is now in the Frick Collection, New York, not in the Rothschild collection in Paris. The Ince Hall *Madonna* comes under the heading of autograph works, even though its status, as the new Melbourne Catalogue emphasises, has become increasingly suspect, while *The Three Maries at the Sepulchre* (in the Boymans Museum, Rotterdam, and not, as Mr. Denis would have us believe, at Vierhouten), a very much more important picture, is only listed as 'attributed'.

The *Leonardo da Vinci* does better, but so it should. One would have to work hard to omit anything really fundamental, though if one is going to include the Spiridon *Leda* and the Palma version of the *Leda* head, the tiny *Madonna and Child*, now in Washington, surely deserves a look in. The text is serviceable, but as the bibliography stops in 1955 there is no mention of the Sheffield Verrocchio and its possible connections with the master.

In many ways the Giorgione is the best of the bunch. No major artist can boast so small a core of certain works and so large a fringe of associated pictures, and the book is useful in collecting together a wide selection of paintings, especially as Richter's 1937 book has become a collector's piece and the Venice exhibition catalogue is not exactly on the book stalls. The bibliography stops in 1955.

Reproductions vary from the virtually useless (Leonardo's *Last Supper*) through the passable (it stands to reason that most of the point of Brueghel's *Tower of Babel* is going to go when you reduce it to $4\frac{1}{4} \times 6$ ins. and take away the colour) to some excellent details of Van Eyck's panels.—Keith Roberts.

ART IN ROMAN BRITAIN: By J. M. C. Toynbee. (London: Phaidon Press, for the Society of Roman Studies. 70s.)

FOR a month in the summer of 1961 the Society for the Promotion of Roman Studies held an exhibition at the Goldsmiths' Hall in the City of London. The public was thus able to see assembled a collection of the finest objects of Romano-British art that has ever been staged. By the qualification Romano-British it must be understood that all the things exhibited and

those untransportable things of which photographs were displayed were in Britain during the Roman occupation. They were all discovered in Britain and were not objects brought from Italy by English collectors on the grand tour. This does not mean that several of the busts, statuettes and other objects may not have been imported from Gaul or even Italy by those homesick Romans who were colonizing Britain in the early centuries of the first millenium A.D. Indeed it is apparent that those artefacts which were certainly made in Britain are for the most part inferior in quality to those whose provenance is less certain.

Art in Roman Britain consists of a scholarly Catalogue of the 1961 exhibition with an Introduction. These were compiled and written by Miss J. M. C. Toynbee, who is Laurence Professor of Classical Archaeology in Cambridge University and 'whose knowledge of Roman art', to quote from Professor I. A. Richmond's short preface, 'is second to none'. Whereas the Catalogue contains 200 exhibits, the admirable photographs by Mr. Otto Fein number 235, certain exhibits being illustrated more than once. The book is therefore a most valuable and useful record. Professor Toynbee has set out to serve both the scholar and the layman and she has succeeded well. At the same time I confess to finding her explanatory Catalogue (designed for the specialist) easier reading than the richly condensed Introduction (meant for what she calls the 'non-classicist'). That the Introduction is slightly heavy going may be partly explained by the fact that her reference numbers (in parenthesis) to each object mentioned in the text are to the catalogue entries only, and not to the illustrations direct. In other words the reader looking for an illustration is obliged to refer first to the catalogue and then back again to the photographs. After a dozen or so attempts at this game his perseverance is liable to wane.

When all is said and done the percentage of genuine works of art among the Romano-British remains is negligible indeed. Of the hundred odd pieces of sculpture illustrated, about six can rank as true works of art. Of these the delicate Camulodunum bronze statuette of Mercury, the splendid forward-looking head of Mithras and the colossal right hand of Mithras, both from Walbrook, are almost certainly Italian products; only the bold Eboracum head of Constantine the Great, the impressive head of a river god from Corinium and the Duke of Wellington's bronze eagle may have been fashioned by native artists. In other fields the fine Ribchester face mask may likewise be British made, but the wonderful Mildenhall and Traprain Law silver treasure are almost certainly Gaulish. Some of the native bronze jugs are of delicate workmanship. But the mosaic pavements, the fragments of painted ceiling, the reliefs, architectural ornament and pottery are nearly all sadly provincial. This deficiency is not to be held to the Roman colonizers' discount. Professor Toynbee is careful to point out that 'The Romans came to Britain, not as a master-race to hold down the natives permanently as subjects and inferiors, but to live alongside of

them, to turn them into partners in the Empire, into true "Romani", who could share their laws and social customs, their administrative system, their urban organization, their religious cults, their literature, their architecture, and their art'. In other words our primitive native forbears just did not live up to the laudable Roman expectation, at least as artists.—James Alderley

NINETEENTH CENTURY ENGLISH FURNITURE: By Elizabeth Aslin. (London: Faber & Faber, 63s.)

THIS, the third of the Faber monographs on furniture to appear, is a study of the Victorian period, beginning at 1830, the finishing point of Mr. Clifford Musgrave's companion volume on the Regency. It is only recently that Victorian furniture has become the subject of serious historical study. It requires a special approach, for the period confronts us with a mass of documentary evidence which must be carefully sifted to give us an accurate picture of the furniture. This is in contrast to earlier periods, where the historian's task is rather to seek out evidence for the furniture that has survived.

Miss Aslin's study is a well-documented survey, written with a neatness and economy of style which make pleasant reading. She obviously owes much to the pioneer work in this field by Mr. Peter Floud and Dr. Nikolaus Pevsner. But her own use of sources is extensive as her footnotes show, and is based largely on the publications of contemporary designers, exhibition catalogues and trade and similar periodicals, all of which indicate among the Victorians, contrary to well-established belief, a deep concern with the problems of design and taste. The author skilfully relates the latter to the unprecedented changes in both the social life of the time and the structure of the furniture trade.

Wisely, in view of the complexity of the subject-matter, no attempt has been made to write a type-history of pieces of furniture throughout the period; instead, we have a chronological survey of the main stylistic trends from early Victorian to Art Nouveau, each period carefully analysed as to its origins, interpreters and its effects on the decoration of furniture, and the whole fully illustrated by many well-chosen photographs. There are also chapters on exhibitions, timber substitutes and woodcarving, and a useful appendix on important cabinet-makers.

Miss Aslin starts her account with a summary of the available documentary evidence—manufacturers' records, trade catalogues and pattern books, recorded furniture and patent designs, as well as exhibition catalogues and periodicals. This is an impressive list, but there must be others that are largely untapped. There should, for instance, be much to learn from domestic archives, and from investigation into firms with royal appointments (even allowing that the court was not the arbiter of taste it had been in the Georgian era). The great interest in English furniture abroad at the end of this period, marked by a considerable export trade and collections in foreign museums, is also a matter that needs pursuing, and foreign opinions on

English furniture should reveal much of value. But these perhaps indicate future lines of study, the basis of which is clearly marked in Miss Aslin's competent work.

Two minor points: Loudon's *Encyclopaedia* had, surely, a later edition than 1857 (p. 27); and, by an irritating slip, plates 37 and 64 show pieces by Grace (and not Crace).—E. T. Joy.

A HANDBOOK OF WROUGHT IRON FROM THE MIDDLE AGES TO THE END OF THE EIGHTEENTH CENTURY: By Otto Hoever. Translated by Ann C. Weaver. (London: Thames & Hudson 1962. £4 10s. net.)

ESSENTIALLY a picture book, this contains three hundred and twenty plates of photographs of ironwork from all parts of Europe and all periods, and twenty-three pages of introduction, nearly half of which is occupied by reproductions of line drawings. Such a short text is completely inadequate if one wants a history of the blacksmith's craft, or a discussion of its technique. Its title, *A Handbook of Wrought Iron*, is therefore misleading; it is, however, less misleading than its original title when published in 1927 by Ernest Benn Ltd. as *An Encyclopaedia of Ironwork*. The illustrations are exactly the same as those in the 1927 book, but less crisp and clear; the introduction has been re-written or re-translated.

The publishers claim that it 'has been designed to be the most comprehensive treatment of ornamental ironwork now available'. Certainly the plates offer a broad pictorial treatment of European ironwork, but even with its three hundred and twenty plates, it cannot possibly be called comprehensive; and indeed it seems that little attempt has been made to make it such. Of English ironwork, for example, nearly everything illustrated is selected from the collection at the Victoria and Albert Museum and there is nothing at all by some of the greatest of British blacksmiths, such as Robert Bakewell, Thomas Robinson and the Davies Brothers. The grilles, brackets and other objects on plates 202, 203 and 205 are quite charming, but the designed comprehensiveness would have been more convincing if, instead of them, Robert Bakewell's arbour at Melbourne, Thomas Robinson's gates at New College, Oxford, and the Davies' white gates and screen at Mold had been illustrated.

Moreover the captions of the plates leave much to be desired. For instance plate 198 shows a panel from Jean Tijou's screen at Hampton Court, which is described as a grille. Tijou's name is not even mentioned, and the caption states that it is 'now in the Victoria and Albert Museum, London', which it is not. Nor, so far as the present reviewer is aware, has it ever been. All that the Museum owns of Tijou's work are a few masks and other small details that were replaced on the actual screen by new ones during a restoration some years ago.

The publishers go on to say in their sales message that the introduction 'traces its (i.e. wrought iron's) history from the twelfth to the end of the eighteenth century'. To do this

comprehensively in twenty-three pages would require wonderful concentration. In fact it does nothing of the kind and some of the most important aspects of the subject are inevitably ignored.

It is a pity that greater trouble has not been taken to make this a worthwhile book. Surely one ought to expect for £4 10s. something more than a reprint of a 1927 book with little or no attempt to bring it up-to-date. So much more could have been done to make it really useful, even within the limited framework of a picture book.—Raymond Lister.

THE WORKS OF SIR JOSEPH PAXTON:

By George F. Chadwick. (London: The Architectural Press. 36s. net.)

SIR JOSEPH PAXTON was without any question a genius. He followed in the Renaissance tradition of the universal man. There was scarcely a field of the sciences and only a few of the arts which he was not ready to reap. That his name is not more familiar is because his works were so ephemeral. Today we can point to little that remains exclusively and unalterably his. On the other hand his actual achievements were, for a not particularly long life, astonishingly numerous. Mr. Chadwick deals with the most important of these in separate chapters. His book, as the title explains, is very sensibly confined to the *works* of his hero. The author acknowledges in his Introduction that the man's life and personality were authoritatively treated by the late Dr. Violet Markham in her *Paxton and the Bachelor Duke* published in 1935. Consequently Mr. Chadwick merely sketches the briefest synopsis of Paxton's life in his first chapter.

The thesis then rightly opens with Paxton the gardener. It was as a garden boy that the fifteen-year-old Joseph, sixth son of a Bedfordshire farmer, began to earn a living. At the age of twenty-three he was already head gardener at Chatsworth and well on the way to becoming the 6th Duke of Devonshire's intimate adviser and partner in innumerable ventures. The relations between these two remarkable men were extremely productive and bring great credit to both. Throughout his ensuing thirty-nine years Paxton never looked back. First as horticulturist and propagator and secondly as landscape designer he acquired international fame. He was largely responsible for creating the Victorian pleasure-grounds with their specimen plots, which were virtually the negation of the Georgian landscape art evolved by Capability Brown and Repton. He laid out public parks, and was commissioned to direct various metropolitan improvements, to construct new urban areas, the routes of roads and railways, river embankments, sewage disposal systems and dockyards, and even to raise and organize an Army Works Corps in the Crimean campaign. His business interests were manifold.

Paxton is of course best remembered by his buildings in glass. His name will always be associated with the legendary Conservatory at Chatsworth and the Crystal Palace at Syden-

ham. Both these ferro-vitreous structures have, alas, disappeared within fairly recent years. The very nature of their materials made it inevitable that they should not last for long. Lovely and etherial though they were, they hardly qualified as architecture. To be architectural a structure must set out to be primarily perdurable and only secondarily utilitarian. With Paxton's glass houses the case was in reverse. This implies no detracting from the resulting beauty of their functional purposes, nor from the originality of their materials and the inventive brilliance that first brought them into being. Their modern counterparts are the ocean liner and the aeroplane. Their merits indeed put them in the forefront of engineering rather than of art. When Paxton came to build houses in conventional materials his achievements, though never uninteresting, were themselves conventional. In design they followed the fashions of their time or, like Mentmore, were wholly derivative. Paxton was nevertheless a great man who keeps immortal company with the nineteenth-century scientists, inventors and engineers like George Stephenson, I. K. Brunel and Morton Peto. But it is questionable whether he should be ranked among the artists of his century.

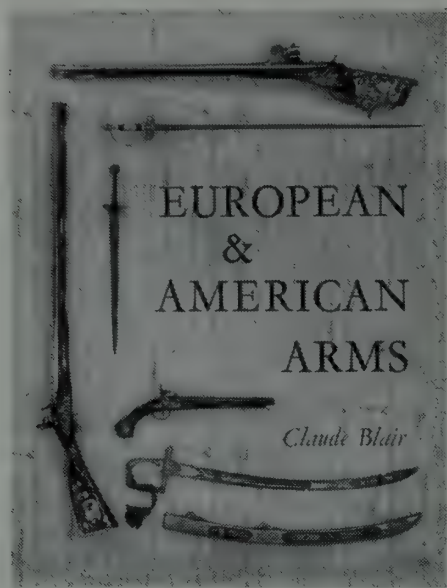
Mr. Chadwick's book is a valuable compendium of Sir Joseph Paxton's works and an indispensable addition to the biographical shelf relating to the great builders of our past.—James Lees-Milne.

MEMOIR OF THOMAS BEWICK. (London: Centaur Press. 63s.)

A MEMOIR OF THOMAS BEWICK. (London: Cresset Press. 18s. net.)

SOME NOTES ON WOOD ENGRAVING BY THOMAS BEWICK. (Greenock: Signet Press. 7s. 6d.)

THE opening chapter of Thomas Bewick's autobiographical *Memoir* is addressed to his daughter Jane, and dated from Tynemouth in November 1822. He died in 1828; but Jane did not publish the *Memoir* until 1862, when it appeared as a tall demy octavo in green cloth, extremely well printed (especially the engravings) by Robert Ward of Newcastle-on-Tyne. None of the birds or large quadrupeds were shown, but a good selection of the famous tail-pieces were included, and, in an appendix, sixteen small unpublished engravings for an unfinished 'History of British Fishes'. The *Memoir* was extremely well worth printing, and is very well worth reading today, but it has never, even yet, been printed in its entirety, although the manuscript is in the British Museum. Jane Bewick was over-delicate, and cut out various entirely harmless passages in which her father—who though pure was not mealy-mouthed—discusses the effects of prostitution, or tells us that he enjoyed his first glass of brandy and water (taken when he was twenty-eight), or that he normally slept with the window open, rolled in a blanket, 'stripped into the bare buff'. Some scandalous accounts of Newcastle contemporaries who 'fell victims to the Bottle' are also omitted. Some of these cuts were restored



European & American Arms

CLAUDE BLAIR

7 Guineas

An illustrated guide to the identification and dating of arms c. 1100-1850 with notes on their development, decoration and manufacture, with 600 photographs and 300 drawings. *Prospectus available.*

Chinese Jade throughout the Ages

STANLEY CHARLES NOTT

7 Guineas

A reprint of a popular standard work on the characteristics, decoration, folklore, and symbolism of jade carving from the earliest times to the twentieth century with 222 illustrations, 39 of which are in colour.

Baroque Europe

Edited by HARALD BUSCH & BERND LOHSE

Text by JAMES LEES-MILNE

& EVA MARIA WAGNER

63s

A knowledgeable Introduction and long captions together with 240 exceptionally handsome photographs make this a fine pictorial museum of the finest achievements of the Baroque style in Europe.

Romanesque Sculpture

Edited by HARALD BUSCH & BERND LOHSE

Text by HANS WEIGERT

50s

The first volume in a new series on European Sculpture. Outstanding Romanesque examples in stone, wood, ivory and precious metals from Western Europe are portrayed in the 200 fine photographs.

B. T. BATSFORD LTD

4 Fitzhardinge Street, London W.1

in the 'Memorial Edition' of Bewick's works of 1887, edited by Austin Dobson, and now virtually unprocurable. In 1924, Selwyn Image produced a reprint of Jane's version; and now we have two further editions. The worst is from the Centaur Press, in which the only novelty is an Introduction by Edmund Blunden. Although it is not stated, it is in fact a photolitho reprint, made in Holland, of the Selwyn Image 1924 edition, in which the illustrations are so execrable that Bewick, if alive, might well have sued. To blow up Bewick engravings for murals, or for china, or for textiles, is permissible, if done with taste, since no deception is involved; but in a book about Bewick, to print his wood-engravings, from imperfect originals, in an enlarged size, without saying so, is to offer goods that are not what they pretend to be. Apart from the parts of the pictures which are missing, what is left is so thickened and coarsened that it is not Bewick. The Chillingham Bull, for the sake of variety, has been so heavily reduced that it is not even a bull.

The Cresset Press edition is a very different affair. It has been edited by Montague Weekley, author of the best critical biography of Bewick which has yet appeared, and printed by the Shenval Press. It includes, for the first time, all the excisions made by the over-fastidious Jane; on the other hand it irritatingly omits nearly all Bewick's original footnotes, which are chatty and informative, if largely irrelevant; but Bewick wrote them. It also omits what the editor dismisses as 'prolix discussions into religion and ethics, devoid of biographical interest'. Mr. Weekley's edition has twenty-one chapters: the original edition has twenty-eight. By no means all of the extra matter deserves neglect. However, those who possess the 1862 and 1961 Cresset Press editions have all that really matters of Bewick's vigorous, forthright and thoroughly entertaining portrait of himself and his times.

Bewick collectors will prize *Some Notes on Wood Engraving by Thomas Bewick*, edited, designed and printed by Thomas Rae at his Signet Press at 23 Union Street, Greenock, Scotland; about three hundred copies have been printed and bound in paper covers and are available at the very low price of 7s. 6d., postage extra. It consists of the passages in the *Memoir* directly describing the engraving and printing of wood blocks, with six pages of valuable notes; and it is illustrated with eleven of Bewick's engravings, six of which are brilliantly printed from the original blocks. The frontispiece is a reproduction of the bust of Bewick by E. H. Baily, the sculptor of Nelson in Trafalgar Square.—Ruari McLean.

THE QUEEN'S ORDERS OF CHIVALRY:

By Brig. Sir Ivan de la Bere, pp. ix. 212 illustrations. (London: William Kimber. 36s. net.)

THERE are no more poignant reminders of the glories of our past greatness than the Orders of the Chivalry created by the Crown from 1348 (the date of the foundation of the Garter) to 1917

when George V created the Order of the British Empire. Brig. Sir Ivan de la Bere was for fifteen years the Secretary of the Central Chancery of the Orders of the Knighthood. In this book he gives us the benefit of his knowledge in describing the Orders and their history, and of his experience in criticising the scope of their bestowal and incidentally their quality. His work is well and clearly written, giving a sound evaluation of the many conflicting stories which surround the origin of our most ancient orders such as the Garter and the Thistle. It has been impossible for the present reviewer to feel anything but melancholy as he reads these pages. Four orders are described, with perfect accuracy as obsolescent. They were concerned with Britain's Irish Kingdom and our Indian Empire. How long will it be before the Order of the British Empire follows into oblivion the empire it has survived? Probably as long as Great Britain remains a monarchy, the ancient order of the Garter, the Thistle and the Bath will live, so, too, will the Royal Victorian Order, and the Order of Merit clearly has a place in the most modern Britain. But the gradual extinction of the Michael and George and of the British Empire seems inevitable.—L. G. Pine.

A FIFTEENTH CENTURY ITALIAN

PLUTARCH: By Charles Mitchell. (London: Faber & Faber. 25s. net.)

THIS handsomely produced volume makes a valuable addition to the Faber Library of Illuminated Manuscripts which has already provided students with much valuable information besides introducing many amateurs of the arts to paintings which are normally and inevitably hidden from public view. The work to which it is devoted is the British Museum Add. MSS. 22318—a sumptuously illustrated manuscript of a selection of Plutarch's *Lives* in humanist Latin translation. Ten of the eighteen gaily painted miniatures and initials which decorate this manuscript are illustrated in colour plates, about the size of the originals and apparently very faithfully. Opposite each plate is printed the relevant passage from North's translation of Plutarch which is always a pleasure to read. This is an imaginative touch, for it enables those who cannot afford them to possess illuminated manuscripts, and those of us who cannot read Plutarch in Greek, to share with the patron who commissioned the book the simple joy of following finely told tales in finely painted pictures.

In a well written and closely argued introduction to the volume, Mr. Charles Mitchell gives a brief account of the public for whom illuminated manuscripts were made in fifteenth-century Italy. While the rather pedantic humanist scholars of Florence demanded classical work with only a few chaste adornments, the learned and more courtly patrons of Milan, Mantua, Ferrara and Naples still enjoyed tales of chivalry and were not ashamed of having text which they could not read, translated into the *volgare* and illustrated with pictures which they could readily understand. The British Museum

Plutarch has a text in humanistic Latin (mainly from the translation by Leonardo Bruni) inscribed somewhat in the manner of a humanist book but with illustrations in the courtly romance tradition. As Mr. Mitchell points out, it was evidently made for some rich patron of literature who not only relished elegant humanist translations from the original Greek but also—like the mediaeval reader of romances—liked to have notable incidents in the text vividly and meticulously set before eyes in narrative pictures'. And he thus infers that the patron came from one of 'the centres of mixed courtly and humanistic culture, say Naples or one of the princedoms of northern Italy'.

Mr. Mitchell then turns to a careful stylistic examination of the miniatures and initials which he compares with similar works in other manuscripts. There is a distinct difference in style between those in the earlier and later parts of the book. The earlier paintings he shows to have been the product of some 'Milanese workshop in the direct line of the shop of the Master of the Vitae Imperatorum, very likely an offshoot from it'. The latter group he attributes to another, or reconstituted, workshop which included painters influenced by Belbello of Pavia and which may have been located in north-east Italy. He dates the completion of the book to the middle or late 1460's.—Charles Withers.

JAPANESE NAMES AND HOW TO READ THEM: By Albert J. Koop and Hogitarō Inada. (London: Routledge and Kegan Paul Ltd. 70s. net.)

THE need for a new edition of this well-known reference book is some indication of the spreading interest in Japanese art and of the desire of the growing number of collectors to pursue their studies at least to a point where they need assistance in translating written characters—the names of artists and places, title-labels and dates, and other identifying data that frequently appear on Japanese art objects. Published originally in 1923, it has been used everywhere (including Japan) as the only book of its kind. It has proved indispensable to those collectors—the vast majority—who have only a rudimentary knowledge of the Japanese language.

Japanese characters are invariably capable of more than one reading; in names, which are usually a combination of two or more characters, the readings seem, to the uninitiate, a matter of custom or caprice rather than rule, and some guidance to the accepted readings is essential. The compilers provided a dictionary of characters indexed on the basis of the number of their brushstrokes, and under each, the commoner names of which they are the initial character. It is, also, a sound Japanese-English dictionary, the English meaning, or meanings, being given against each character.

But 'Koop and Inada', like 'Dr. Johnson', is far more than a mere dictionary. It offers all sorts of other information useful to collectors and students—instruction in reading characters,

and the Japanese syllabaries; lists of 'numerical categories', the objects artificially grouped in numbered series such as the 'Eight Views' or the '53 Stations'; official titles; chronological series of *nengō*, the year-periods; and a great deal more that sooner or later the student of Japanese art will find he needs to know.

The 1923 edition has become a scarce book, and in 1962 it still remains the only one of its kind in the world.—John Hillier.

THE WORLD'S GREAT GALLERIES.

(London: Thames & Hudson. 584 pp. 404 monochrome illustrations. 441 colour plates. £4 14s. 6d.)

THE first impressions of this vaguely encyclopaedic volume, most of which is translated from the German, are wholly unsatisfactory. The brief essays on the nature and composition of the galleries vary in quality; those curious in such matters should compare and contrast the accounts of the Rijksmuseum and the Mauritshuis, the one a model, the other a parody, of what such a brief introduction should be. But chiefly it is the quality of the colour reproductions which disappoints. It is very far below what we have come to expect from these publishers. Some are excellent; the Budapest Goya of a milkmaid is splendid, though the same gallery's Esterházy Madonna would be inadequate as a cheap postcard. British galleries fare well, the Metropolitan gets murderous treatment. On the whole, it is the Impressionists, Watteau, Vermeer, Titian and the High Renaissance who suffer most, Post-Impressionists and twentieth-century painters who come off best.

Yet once one is over this initial hump of dissatisfaction, there is much that is admirable in this volume. The sections on the less accessible or less familiar of these famous galleries, Cologne, Basle, Frankfurt, Rotterdam, and the like, make exciting reading. They jolt the reader's memory and set him consulting the air-line time tables, in pursuit of all these riches. Moreover the short comments on the pictures listed are nearly always informative and often illuminating. Before setting out—and after his return—the middle-brow traveller will find his experience enriched and his enthusiasm strengthened. It is in fact a book to be consulted for half an hour, with a definite purpose in mind, rather than a treasure-house to which one will often return. As such it fully deserves a place in any school, college or county library—but one still wishes those 441 colour plates had been in monochrome.—Oliver Van Oss.

THE LADY AND THE UNICORN: By

Pierre Verlet and Francis Salet. (London: Thames & Hudson. £3 3s. net.)

THE six late mediaeval tapestries of the *Lady with the Unicorn*, in the Musée de Cluny in Paris, form one of the most perfect schemes of interior decoration ever devised. A handful of motifs—a lady, her maid, a lion and a unicorn, two heraldic banners, four fruiting trees—are disposed in various ways on a *mille-fleurs*

Books and The Belgrave Library

Readers, especially in some of the remoter parts of the world, may like to know that any book reviewed on these pages, or shown under 'Books Received', can be ordered by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.



TWO NEW BOOKS

VELAZQUEZ

R. A. M. STEVENSON'S classic study

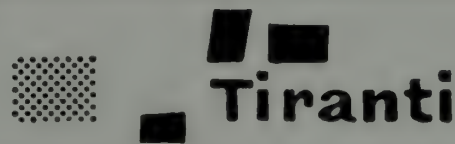
A book which became a 'bible' for art students when it was first published (in 1895) is now re-issued, with 24 new plates, an introductory appreciation of Stevenson by DENYS SUTTON and annotations and an appendix by THEODORE CROMBIE. '... a joy to possess'—ARTS REVIEW 21s.

EDWARD CALVERT

by RAYMOND LISTER

The only full-length study of the life and work of one of the most interesting English 'visionary' artists: a member, with Samuel Palmer, of that circle which surrounded Blake during his last years. To admirers of Palmer, Calvert will come as an exciting discovery. 59 illustrations. 35s.

LONDON: G. BELL & SONS, LTD



As specialists we carry one of the largest stocks in the world on fine arts. Enquiries for books reviewed here or any other art book, will have our immediate attention.

72 Charlotte Street

London W.1

ground to form ornamental compositions of the most exquisite artistry. But the designer was something more than a consummate ornamentist. These hangings are not only a superbly decorative, but also a subtly expressive artistic creation.

The ostensible theme is of the simplest. Five of the tapestries represent the Five Senses: or more precisely they allude to them, delicately, almost imperceptibly. The sixth, however, with its enigmatic legend *MON SEUL DESIR* or *A MON SEUL DESIR*, resists interpretation. This allusive, mysterious treatment of the subject enhances the strange and magical atmosphere, the subtly pervasive stylistic essence which distils from the tapestries and envelops the observer. One is caught up into a world which, for all its refined elegance, the polished frivolity of its trappings, is withdrawn, contemplative, touched with melancholy, fragrant with the scent of roses, echoing with the cadences of elegiac melodies. The *Lady with the Unicorn* is the supreme evocation of the nostalgic dream-world of the waning Middle Ages.

The present publication on this remarkable work is a sumptuous production, bound in silk, with twenty-three hand-mounted plates, of which eighteen are in colour. The brief but comprehensive text, directed to the general reader rather than the scholar, has been written by the museum-curators who have the tapestries in their care, and is thus completely authoritative.—Donald King.

BOOK PRODUCTION NOTES

by Ruari McLean

A Limited Edition from Germany

IMPORTANT large books from private presses are rare today, so *Aristophanes: Die Frösche* ('The Frogs'), the twelfth publication of the Trajanus Press, is of especial interest. It has been entirely designed by Gotthard de Beauclair (one of Europe's leading book designers and until recently managing director of the Insel Verlag) and consists of one hundred and thirty pages, size 13 $\frac{3}{4}$ in. $\times$ 8 $\frac{5}{8}$ in., hand set in Original Janson, and printed on special paper with the Trajanus watermark made by Hahnemühle. The text is illustrated with twenty-three wood-engravings by Imre Reiner; their richness of texture is offset by the extreme simplicity of the setting. There is no use of colour and the book, apart from its binding, relies on three features only for its visual appeal: the engravings, the marvellous cutting of the Janson, and the quality of the paper, all of which have been given ample room for making their effect. The edition consists of twenty-five numbered copies bound in full morocco (DM. 750) and one hundred and seventy-five numbered copies bound in half vellum and paper-covered boards, sewn on laced-in vellum slips (DM. 475): all copies have been hand-bound by Willy Pingel.

The book is available from Wolfgang Tiesens's new book shop specializing in fine and

limited editions (Rossertstrasse 5, Frankfurt am Main 1) or from English booksellers.

. . . and from England

A new imprint for limited editions has recently appeared in London, known as Maximilian Editions, published by James Moran in conjunction with Bertram Rota Ltd. of Bodley House, Vigo Street, London, W1.

The first publication is *Depositio Cornuti Typographici*, 'a mirthful play performed at the Confirmation of a Journeyman', translated from the German in the nineteenth century by William Blades and now edited by James Moran, who has also written a lively and most interesting historical Introduction.

The format is 8 $\frac{3}{4}$ in. $\times$ 5 $\frac{1}{2}$ in., and the book makes fifty-six pages, set in Plantin, and printed by Benhams of Colchester on an 'Ingres Büttenpapier'. There are several illustrations from old engravings. The binding, in paper boards with finely executed gold blocking, is particularly handsome. The book is issued in a slipcase and five hundred numbered and signed copies are for sale at £2 10s. (or \$7.00), obtainable from Bertram Rota.

A Check-List

Private Press Books 1961 has just reappeared for the third time, with more pages, better designed, and illustrated with some interesting reproductions of private press pages. Edited by Roderick Cave, Thomas Rae and David Chambers, it is a check-list of books issued by private presses all over the world during 1961, with full bibliographical details. *Private Press Books 1961* is obtainable from the Publications Secretary, Private Libraries Association, 41 Cuckoo Hill Road, Pinner, Middlesex at 10s. 6d. post free.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Romanesque Sculpture: With an introduction by Hans Weigert. Edited by Harald Busch and Bernd Lohse. With commentaries on the illustrations by Hans Weigert. London: B. T. Batsford. 50s. net.

Lives of Famous French Painters from Ingres to Picasso: By Herman J. Wechsler. London: Thorpe & Porter Ltd. (39 Upper Brook Street, W.1. distributors for Washington Square Press, Inc., New York). English Edition, 5s.

Art and Illusion. A Study in the Psychology of Pictorial Representation: By E. H. Gombrich. First Edition 1960. New Edition Reset 1962. London: Phaidon Press. 40s. net.

The Great Experiment: Russian Art 1863-1922: By Camilla Gray. London: Thames & Hudson. £5 5s. net.

African Sketch Book: Preface by Graham Greene. Text and Drawings by Frederick Franck. London: Peter Davies Ltd. 32s. 6d. net.

Dictionary of Clocks and Watches: By Eric Bruton. London: Arco Publications. 21s.

The Little Library of Art. Chinese Art: By Jean A. Keim.

I. **From the beginning to the T'ang Dynasty.**

II. **The Five Dynasties and Northern Sung.**

III. **Southern Sung and Yuan.**

IV. **Ming and Ching Dynasties.**

London: Methuen & Co. Ltd. 2s. 6d. net each.

Chinese Jade throughout the ages. A review of its Characteristics, Decoration, Folklore and Symbolism: By the late Stanley Charles Nott. First published 1936, reprinted 1962. London: B. T. Batsford.

Equitable Assurances. The story of Life Assurance in the experience of the Equitable Life Assurance Society, 1762-1962: By Maurice Edward Ogborn. London: George Allen & Unwin Ltd. 42s. net.

The Art and Architecture of Ancient America. The Mexican, Maya and Andean Peoples: By George Kubler. Harmondsworth, Middlesex: Penguin Books (The Pelican History of Art). 84s.

The Thirty-Eighth Volume of the Walpole Society 1960-1962: The Walpole Society (Hon. Secretary: Miss M. Whinney, Court-auld Institute of Art, 20 Portman Square, London, W.1.). Issued only to subscribers.

Baroque Churches of Central Europe: By John Bourke. Second Edition. Revised and enlarged. London: Faber & Faber. 45s.

The Drawings of Domenico Tiepolo: By J. Byam Shaw. London: Faber & Faber. 63s.

Greek Bronzes: By Jean Charbonneau. Translated by Katherine Watson. London: Elek Books Ltd. 30s. net.

Pre-Columbian Ceramics: By Henry Lehmann. Translated by Galway Kinnell. London: Elek Books Ltd. 30s. net.

Eighteenth and nineteenth century sporting paintings at the Arthur Ackermann Gallery

THE Jan Wyck picture *Hunting the Hare* at Messrs. Ackermann's exhibition of sporting paintings, opening on September 26, is something of a keypiece of the whole collection. Wyck, the Dutchman, with his landscapes, battle-scenes and hunting episodes, was Wootton's master, and Wootton in turn influenced much early English sporting art.

Little is known of this picture by Wyck, but its quality as a fine ensemble of huntsmen and hounds in a broad landscape with a splendid sky is obvious at a glance; and we have only to compare it with Wootton's *Beaufort Hunt*, exhibited at the Ackermann Gallery some years ago, to prove similarity of style between master and pupil.

James Seymour must have looked at Wootton's work, but retained his charming but primitive, painstaking manner. The



Jan Wyck. *Hunting the Hare*, canvas, 57 × 48 in., signed.



George Morland.
Hunting Scene, canvas,
40½ × 50 in., signed
and dated 1779.

Henry Alken, Senior. *Full Cry*, canvas, 9 x 13 in., signed, one of a pair.



portrait of the *Duke of Portland on his Favourite Horse, Cockney* is a case in point. From Seymour to Stubbs is a long 'gallop' technically speaking, for the latter artist was the first in England to approach the subject with precise scientific as well as visual knowledge. His *Black Hunter*, once owned by the Musters family, is a profoundly satisfying work in its understanding of animal form. This picture, dated 1777, was painted in the same year as the celebrated equestrian study by Stubbs of *John and Sophia Musters*, which was exhibited at the Whitechapel Art Gallery exactly a hundred and eighty years afterwards.

How much Stubbs dominated the British sporting art world of his time is seen in Sawrey Gilpin's white horse with two chestnut horses and a rock-girt landscape background. Gilpin's horses show true anatomical significance, and the escarpment with trees behind them is not unlike the landscape in Stubbs's *Brood Mare and Foals*, which was mezzotinted by Benjamin Green. Gilpin's picture is dated 1775.

Perhaps the most interesting work in this important exhibition—not because it is the best but on account of the youth of the artist at the time—is George Morland's *Hunting Scene*. I could hardly believe my eyes when I saw the signature and date 1779 most legibly inscribed in the right-hand corner. Morland was therefore only sixteen when he painted this large, ambitious work of huntsmen in an attractive landscape, of which the oak tree and woodland distance are rendered with exceptional knowledge of

natural form and effect. This is no brown tree, such as Sir George Beaumont recommended artists to paint, but a genuine piece of realism. Studying the figures of horses, men and dogs closely we see that the picture is a youthful work, but the boy who could paint with such confidence was certain to go far and leave a great name and many fine works to posterity.

I doubt if anybody drew and painted more horses than Henry Alken Senior. With his innumerable drawings, prints and paintings he probably did more than anybody else in his time to popularise the fun and hazards of the hunting field and racecourse. Three small works by Alken are typically full of movement and colour. And it is easy to see from Thomas Bretland's hunting picture, signed and dated 1844, how the Alken manner was imitated during the first half of the nineteenth century.

Several pictures by J. F. Herring, Senior recall the career of this recorder of turf and hunting events. In spite of his difficult beginning and strenuous years as a driver of coaches, Herring's genius began to express itself in his twenties and was to develop throughout a long life with conscientious achievement. He could paint any subject with a horse interest, and often superlatively well. Like most artists associated with sport, Herring devoted much time to portraits of racehorses, and painted a large number of winners. Two such by Herring in this exhibition are *Figaro*, signed and dated 1828, and *Margrave with Robinson up*, St. Leger winner 1832. A large picture by this artist entitled *The Road Anterior to the Rail*, dated 1860, and thus five years before Herring died, is a nostalgic reminiscence. Herring had seen the excellent English coaching system reach perfection during the first thirty years of the nineteenth century only to be superseded by the railway.

Two pictures of hounds, in repose and in action, by James Barringer (1816) and William Webb remind us of the serious craftsmanship of even the lesser-known sporting painters. So many artists in this category were self-taught, and evolved their own vigorous style. R. B. Davis is represented by four pictures from a set of six well-known from engravings by R. G. Reeve. They are shooting subjects: Grouse, Pheasant, Woodcock and Waterfowl.

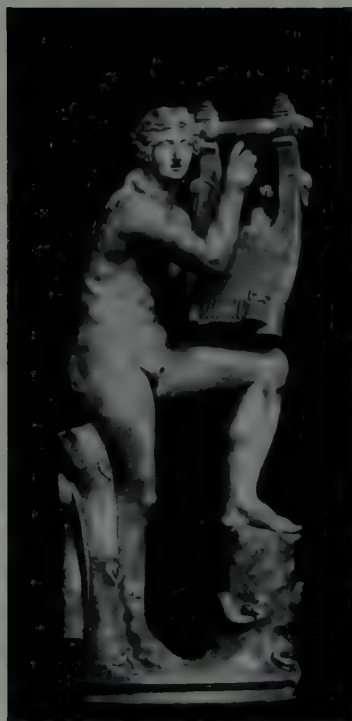
Such are a few notable examples in a hearty and happy exhibition of the recreational life of our sporting ancestors. It is being held in aid of the Olympic Games and the International Equestrian Fund.



J. F. Herring, Senior. *Margrave with Robinson up*, canvas, 36 x 38 in., signed and dated 1833.

Tintoretto's use of the antique

JOHN MAXON, *Director of Fine Arts,
The Art Institute of Chicago*



ONE of the fascinating things in Tintoretto's artistic practice is his consistent use, even in his certain earliest works, of drawing after the antique. A brief note of some of his quotations may be of use.

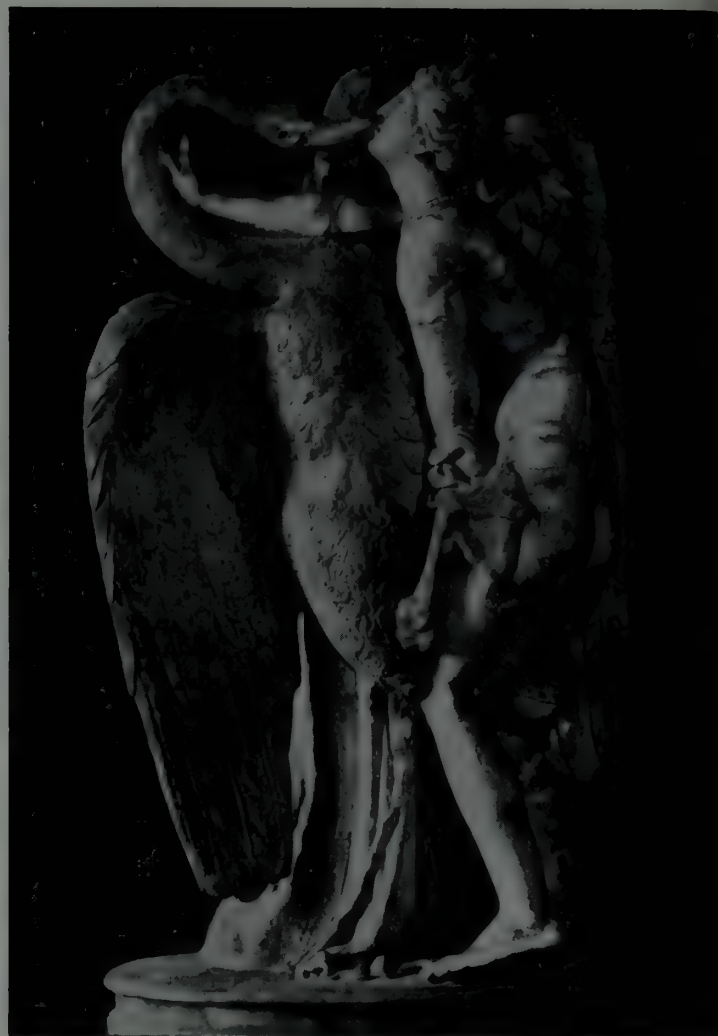
The *Apollo and Marsyas*, in the Wadsworth Atheneum, Hartford has been identified as the canvas ordered by Aretino from Tintoretto and delivered in 1545 (No. 1). As an early work it is of interest, mostly of its intimations of things to come. The intrinsically interesting things about it are its uses of antique sources.

1. (Below) *Apollo and Marsyas* by Tintoretto, 1545. The figure of Apollo on the left reveals the influence of two antique statues. *The Wadsworth Atheneum, Hartford.* 2. (Left above) Apollo, one of the antique statues in the Grimani Collection which provided an invaluable source of knowledge of classical sculpture in sixteenth-century Venice. *Museo Archeologico, Venice.* 3. (Right above) Ulysses. Tintoretto appears to have combined elements from this statue and from the Apollo (No. 2) for the figure of Apollo in his painting now in the Wadsworth Atheneum. *Museo Archeologico, Venice.*





4. Faith, detail from *The Institution of the Eucharist* by Tintoretto, 1547. San Marcuola, Venice.



5. Leda and the Swan. Despite the astonishing dissimilarity of subject matter, Tintoretto appears to have adapted the Leda for his allegory of Faith in the San Marcuola *Institution of the Eucharist*.

The first and obvious quotation from antiquity (and quotations deliberately made, one must assume these borrowings to be) is the figure of *Apollo*, as that sensitive and underestimated—if frequently erratic—critic, Hadeln, pointed out many years since.¹ The quotation is not, probably, the one Hadeln thought to see in the drawing at Christ Church. More plausibly it may be found in the Grimani *Apollo*² in Venice (No. 2). As seems his inevitable custom in the use of material borrowed from others, Tintoretto used his material for his own ends and seldom made precise copies. He seems to have chosen to paint variations upon motives suggested by the antique, but he made them so much his own that when his quotations are put next to putative sources from the quotation, the comparison always seems mild. If Jacopo's *Apollo* be set beside the Grimani *Apollo*, it is the second, not the first, look which becomes suggestive. In the antique statue the motif of the weight against a tree trunk and the raised left leg will be noted. In Tintoretto's version, the raised leg is apparent, and the implication of the supporting tree trunk existent in three dimensions is immediately to be seen. The revealingly draped figure occurs in the Grimani *Ulysses* (No. 3) of which the right arm is quoted by Tintoretto in his *Apollo*, even as he has quoted the relationship of the head and left arm of the ancient *Apollo*.

What Jacopo has done is to employ parts of two antiques to achieve his *Apollo* and add a modern instrument. Jacopo's seated woman in white reflects or emulates a classic seated female such as a *Tyche*, or a Roman portrait figure, perhaps derived from a gem. The Hartford canvas also has strong reminiscences of both Bonifazio and also of Dosso. And the head of the old man at the right somehow suggests Michelangelo's *Jeremiah*. The pervading feeling in the picture is one of antiquity remembered, and it is just such a rhetorical device as the deliberate quotation from antiquity which would have appealed to the young Jacopo.

Another work in which Jacopo's use of antiques may be seen is in the superb 1547 *Institution of the Eucharist* in San Marcuola, Venice. The work is a treasury of pictorial reminiscences, such as quotations from Salviati's *Pitti Patience* or the *Visitation* in S. Giovanni Decollato, Rome, not to mention the *Fire in The Borgo*, or the Sistine Chapel ceiling, itself. It is the *Faith* (No. 4) which concerns us, for she is surely drawn from antiquity. Among the several Grimani pieces Jacopo may have known, the surest analogy comes, I regret to note, from the repulsive *Leda* (No. 5). The head of the *Christ* is Titianesque or Giorgionesque, but it also can come out of the antique, as well.

The *Death of Abel* (No. 6) painted in about 1550, presents



6. *The Death of Abel*, by Tintoretto, c. 1550. Accademia, Venice.

7. *The Dying Gaul*, a Roman statue, in the Grimani Collection, which seems to have inspired the figure of Abel in Tintoretto's *Death of Abel*. Museo Archeologico, Venice.



other intimations after the antique. The falling *Abel* seems a derivation with but minor variations after the fallen Gaul (No. 7) of the Grimani Collection. Here one must note Tintoretto's free use of his prototype to which he stays close enough to recall what he was doing to a knowing audience. (To be sure, Jacopo was also evoking Titian's *S. Spirito* ceiling as well as Michelangelo's *bozzetti*.)

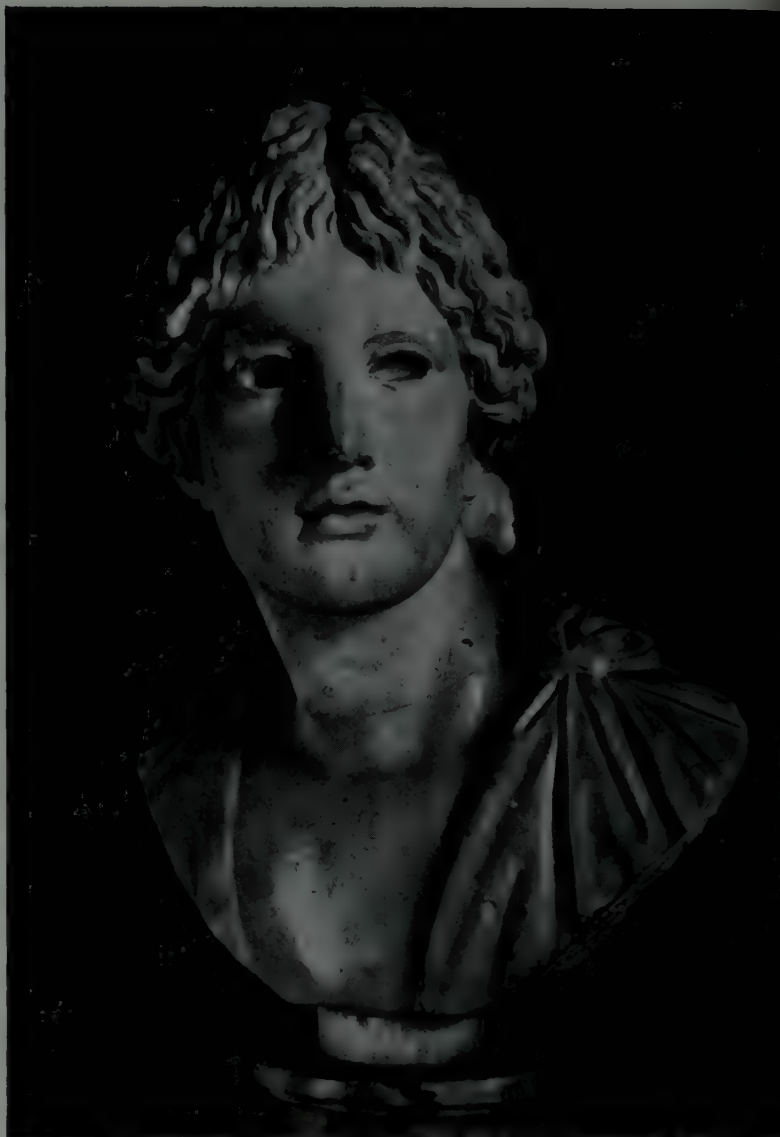
The Grimani head of *Apollo* (No. 8) seems to be a prototype for the head of the *Allegorical Figure* (No. 9) in the Albergo of the Scuola di S. Rocco, painted c. 1565. And the head reappears as the head of the *Eve* in the *Fall of Man* (No. 10) on the ceiling of the adjoining room in S. Rocco, painted c. 1578. And I am rather inclined to see it also as the prototype of the head of *Satan* in the *Temptation*, c. 1581. However, the most impressive of Jacopo's quotation is the head of *Christ* (No. 11) in the same work which bears a haunting resemblance to the Dionysian head in the Grimani Collection (No. 12). (If, indeed, Jacopo was using these heads in his work, his use of Apollonian and Dionysiac types is curious in the light of the use to which they are put. This, of course, is not the most striking thing about the picture which is, after all, its incredible sense of the moment of highest dramatic implication, here the temptation to spiritual pride.)

The point of these comparisons is to suggest that Jacopo, from the earliest, surely known moments of his career made careful and imaginative use of antique motifs. He did this with great ingenuity and caprice and in no pedantic or merely correct sense.

continued on page 64

8. (Right) Bust of *Apollo*, in the Grimani Collection. This antique work reveals a strong similarity with heads in several paintings by Tintoretto. Museo Archeologico, Venice.

9. (Below) Detail from a painting by Tintoretto in the Albergo of the Scuola di San Rocco, Venice, c. 1565. The debt to the bust of *Apollo* in the Grimani Collection (No. 8) is clear.



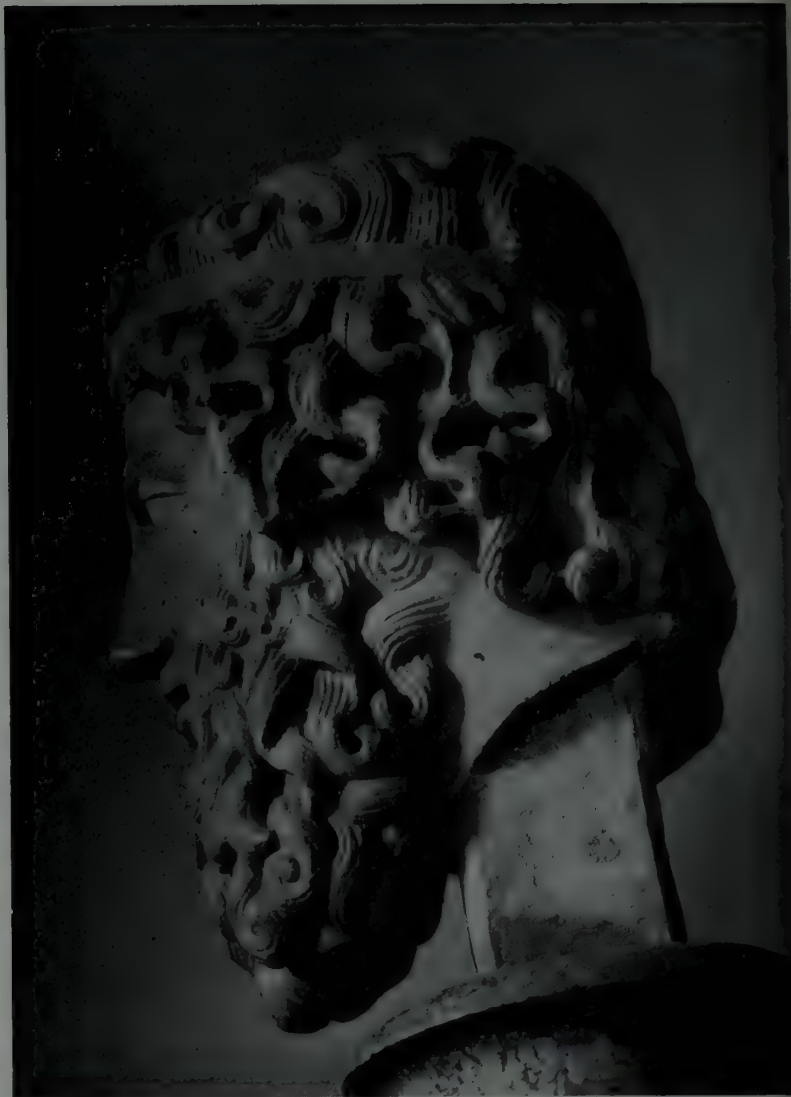


10. *The Fall of Man* by Tintoretto, c. 1578. *Scuola di San Rocco, Venice*. The head of Eve is also reminiscent of the bust of Apollo in the Grimani Collection (No. 8).

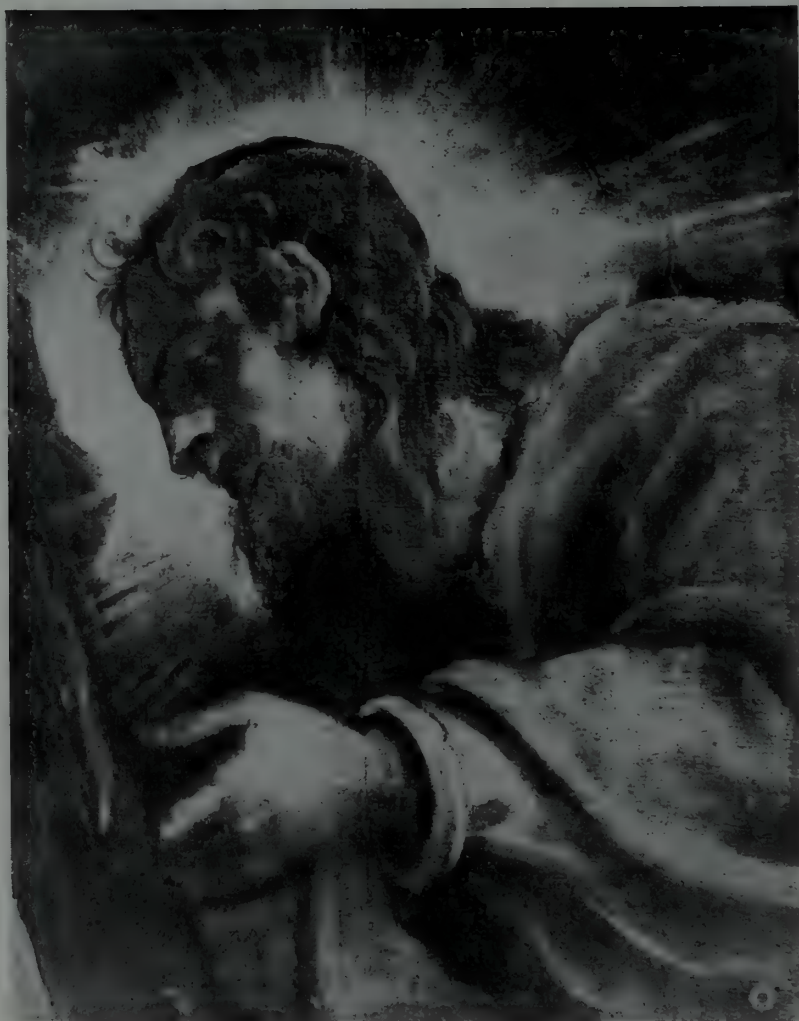
Rather his use of antiquity was part of his canon of pictorial rhetoric, and it is essential to understand this aspect of his art, the rhetorical, in order to understand fully his pictorial methods which combine a straight factualism along with careful and considered references to the past and to the art of others, references one may assume Tintoretto expected to be recognized and relished, to achieve a synthesis anticipating the grand manner of the baroque.

¹ *Burlington Magazine*, XLI, 206 ff., pls. I, II.

² The presence of the Grimani marbles in Venice in the sixteenth century cannot be overestimated as a source for a repertory of motifs. They came, of course, from Domenico Cardinal Grimani in 1523, and from his nephew the Patriarch of Aquileia, Giovanni Cardinal Grimani. That the material was readily available for local artists to inspect and see must be tacitly assumed.



11. Head of Dionysus, in the Grimani Collection, which appears to have formed the basis for Tintoretto's head of Christ in the *Temptation* (No. 12). Museo Archeologico, Venice.



12. Detail of the head of Christ in the *Temptation* by Tintoretto, c. 1581. Scuola di San Rocco, Venice.

The Connoisseur in America

Malcolm Vaughan

British Watercolours at the Metropolitan

A LARGE and extraordinarily interesting exhibition of British eighteenth- and nineteenth-century watercolours attracted wide attention recently at the Metropolitan Museum in New York. Some seventy-eight masters of the medium were extensively represented.

The feature of the display, for Americans, was the section of watercolours by Thomas Girtin and J. M. W. Turner which showed them as forerunners of the Romantic school in France, and direct precursors of the Impressionists. These colourful, atmospheric, moody, spontaneous expressions of landscape were not extensively received in their day. Even Ruskin, Turner's greatest admirer, spoke of them as hazy, and many other critics dismissed them as 'instinctiveness'.

►
Berthe Morisot. *Woman with Fan*, canvas, 24 $\frac{3}{8}$ × 20 $\frac{1}{2}$ in. From the collection of Mr. and Mrs. Alex M. Lewyt, New York.



The examples exhibited were mostly borrowed from English museums, including the Victoria and Albert, the Tate, the British Museum, and the Museums at Manchester and Leeds. A number of rarities were lent from the Royal Library, Windsor Castle. So many fine British watercolours had never been seen in the United States before.

French Impressionists in Baltimore

CLOSING the season at the Baltimore Museum of Art was a brilliant loan-exhibition of French Impressionist paintings. The loans were selected from works by Manet, Degas, Berthe Morisot, and Mary Cassatt. Many of the finest examples in American collections were on view.

The exhibition reflected a rare harmony particularly as these four artists were good

J. M. W. Turner. *The Lake of Zug*, watercolour, 11 $\frac{3}{4}$ × 18 $\frac{3}{4}$ in. The Metropolitan Museum of Art, New York. ▼



friends and closely related in spirit. Berthe Morisot studied with her brother-in-law, Manet, and Mary Cassatt with Degas; though neither of the women were actually pupils of these masters. Among the private collectors lending examples were: Mrs. Richard J. Bernhard, New York; Mrs. Mellon Bruce, New York; Mrs. Gardner Cassatt, Bryn Mawr, Pa.; Mr. and Mrs. Nathan Cummings, Chicago; Mr. David Daniels, New York; Mr. and Mrs. Julian Eisenstein, Washington; Mrs. Nelson Gutman, Baltimore; Mr. Huntington Hartford, New York; Mr. and Mrs. Alex Lewyt, New York; Mrs. Percy C. Madeira, Berwyn, Pa.; Mr. Henry P. McIlhenny, Philadelphia; Mr. and Mrs. Carleton Mitchell, Sands Point, Maryland; Mr. and Mrs. Henry Pearlman, New York; Mr. and Mrs. Leo Rogers, New York; Mr. Paul Sachs, Cambridge, Mass.; Miss Laura Slatkin, New York; Mr. Eric de Spoelberch, Haverford, Pa.; Mr. Lowell Weicker, New York; and Commandant Paul Weiller, Paris.



(Right) Edouard Manet. *At the Milliner's*, canvas, signed lower left *E. Manet*, $33\frac{1}{2} \times 29$ in. The California Palace of the Legion of Honor, San Francisco (Mildred Anna Williams Collection).

(Below right) Edouard Manet. *At the Cafe*, canvas $18\frac{5}{8} \times 15\frac{3}{8}$ in. The Walters Art Gallery, Baltimore, Maryland.

(Below) Mary Cassatt. *Reading Le Figaro*, canvas, signed lower right *Mary Cassatt*, 41×33 in. Mrs. Eric de Spoelberch Collection, Haverford, Pa.





Edgar Degas. *Seated Woman*, pastel, 28 $\frac{3}{4}$ × 23 $\frac{5}{8}$ in.
Mr. and Mrs. Leo M. Rogers Collection.



Lead-glazed, 11 in. high earthenware ewer in the manner of Bernard Palissy, late sixteenth or early seventeenth century, and cast from a pewter original by François Briot, c. 1585-1590. The gift of Julia A. Berwind (1913) to The Metropolitan Museum of Art.

Museum of Modern Art for Washington

MRS. JACQUELINE KENNEDY, wife of the President of the United States, has become a trustee of the projected Washington Gallery of Modern Art. Adelyn Breeskin, at present the director of the Baltimore Museum of Art, has been named director of the Washington gallery. Other trustees include Julian Eisenstein, Mrs. H. Gates Lloyd, Walter Loucheim, and Mrs. George Denney.

Part of the Mellon Collection

A SELECTION of Impressionist paintings from the collection of Mr. and Mrs. Paul Mellon, exhibited at the Virginia Museum of Fine Arts, brought the season to a close at that museum. It was the first time the public has been given a

glimpse of the Mellon Collection and visitors came from many States for the occasion.

Two portraits by Manet were included, an early Degas, and fine canvases from Renoir's portrait of Monet, one of Gauguin's self-portraits, and fine examples variously by Mary Cassatt and Frederic Bazille to show the continuity of the French tradition across the century. A portrait by Corot and another by Delacroix were included.

Palissy Ware

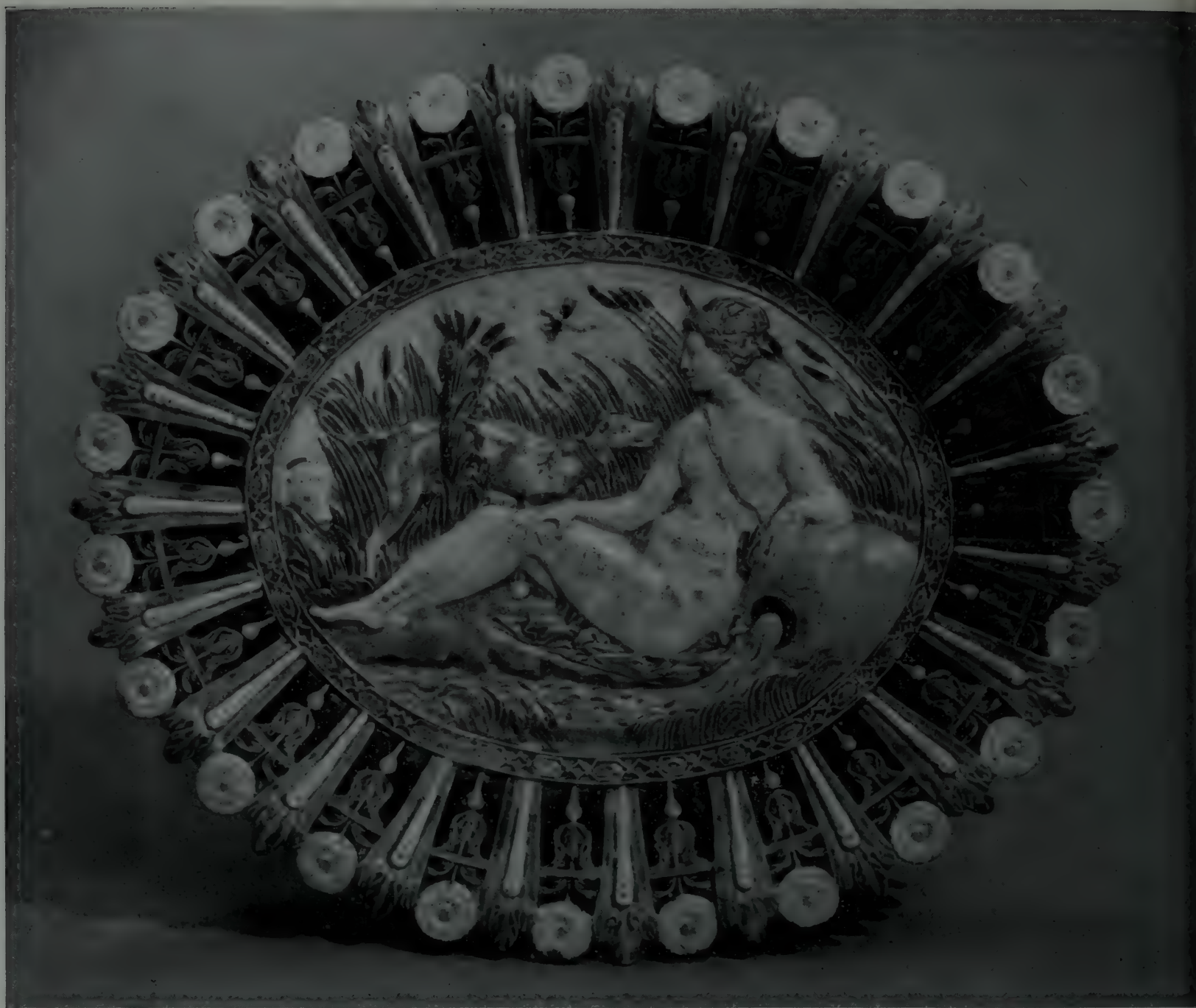
FOR some reason, French sixteenth-century Palissy ware has gone out of fashion with this generation of American art collectors. Perhaps the reason is that its decorations are realistic, often literal translations of nature into terms of pottery. We were reminded of the fact when a

fine selection of examples in the manner of Palissy were bequeathed to the Metropolitan Museum by Julia Berwind. Most of these examples were dishes and platters though a few other items, such as ewers, were included.

Perhaps the most attractive of these pieces was 'The Nymph of Fontainebleau', a large lead-glazed earthenware dish dating from the second half of the sixteenth century. But more typical pieces were a dish decorated with leaves and shells and another showing a writing snake. Among the ewers was the exquisitely decorated example here illustrated.

Bernard Palissy was a destitute craftsman who managed to establish himself at Saintes, near Bordeaux and, working in clay, succeeded in creating a unique type of pottery turned and enamelled with beauty, saying, 'I began to think that if I should discover how to make enamels, I could make earthen vessels and other things very prettily, because God has gifted me with some knowledge of drawing and thereafter regardless of the fact that I had no knowledge of clays, I began to seek for the enamels as a man gropes in the dark'.

His colours were very rich—strong shades with blue, green, and purplish brown predominating. 'The blue is variable, but generally



'The Nymph of Fontainebleau', lead-glazed earthenware dish in the manner of Bernard Palissy, 11 $\frac{7}{8}$ in. long. French, second half of the sixteenth century. The Metropolitan Museum of Art.

deep, the greens range from greyish and bluish to emerald. In addition there are touches of agate grey, with creamy white reserved for scattered elements of relief. The undersides appear even more brilliant, being unbroken by ornament.'

Naturalistic flora and fauna were used by craftsmen in the sixteenth century along with every other type of decoration. New Yorkers were freshly reminded of this use recently when

the Berwind bequest was placed on display in the Metropolitan Museum. Included in this munificent bequest were a number of very fine pieces of Palissy ware—glazed earthenware potteries by the sixteenth-century French potter. There are basins and ewers repeating pewter originals in relief, and quite a few individual creations by Palissy himself.

Perhaps the most naturalistic of these pieces is

a large dish scattered with raised leaves, shells and other ornaments. Another large dish shows a pictorial nymph in the centre, framed by a border in relief of stiff floral stalks.

Palissy did not confine himself to direct translations of nature. He branched out into mythology and religious subjects for his decorations, giving us a series of delightful nymphs and figural religious creations.

Printed in Great Britain by Tillotsons (Bolton) Limited, Bolton and London. Agents in Canada, The Wm. Dawson Subscription Service, Ltd. Sole agents for Australia and New Zealand, Gordon & Gotch (Australasia) Ltd.; agents for South Africa, Central News Agency Ltd. (London agents, Gordon & Gotch Ltd.), Higginbotham & Co. in Bombay and Calcutta.
Conditions of Sale and Supply.—This periodical is sold subject to the following conditions: That it shall not, without the written consent of the publishers first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 10 shillings; and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorized cover by way of Trade: or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.

Norman Adams

10 HANS ROAD, KNIGHTSBRIDGE, LONDON, S.W.3
Telephone: Kensington 5266.



Above

*A pair of Louis XVI ormolu and
marble Candlesticks of outstanding
quality. 14 inches high.
Circa 1785.*



Left

*A Hepplewhite mahogany Pembroke
Table in the French taste.
Circa 1780.*

STANLEY J. PRATT
LIMITED

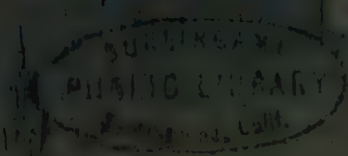
27 MOUNT STREET, LONDON W.1
GROSVENOR 1747/8



*A pair of convex mirrors, original gilding,
matt black and touches of red.*

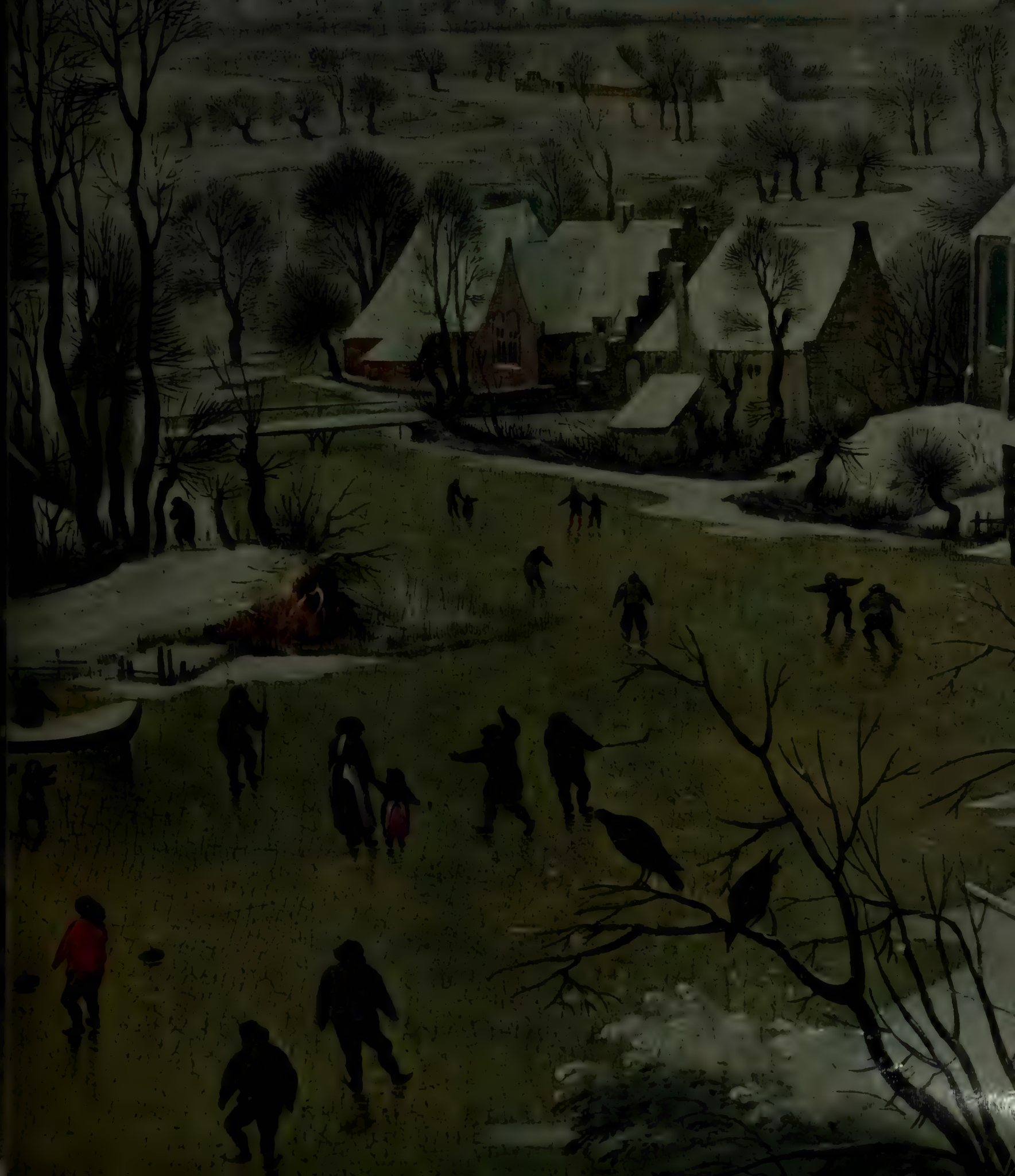
frame 2 ft. 2 in., overall height 4 ft.

The Connoisseur



OCTOBER 1982

TEN SHILLINGS
TWO DOLLARS U.S.A.



CHRISTIE'S

will offer at auction on WEDNESDAY, OCTOBER 17th

IMPORTANT OLD ENGLISH SILVER

the property of

The Rt. Hon. THE EARL OF SHREWSBURY AND WATERFORD,
A. M. BISIKER, Esq., N. C. HURST, Esq., Mrs. R. MARKER,
HARRY WOOD, Esq., THE COMBE ESTATES, and others.



A pair of double-lipped sauce-boats by Peze Pilleau, 1730.



Left and Right: A pair of candlesticks – 6½ inches high – by John Le Sage, 1727.

Centre: Coffee pot – 10½ inches high – by Benjamin Pyne, 1707.

Illustrated Catalogues (25 plates) 13s. 0d. post free. Plain Catalogues 6d. post free.

Our Representative in America:

ROBERT M. LEYLAN

Christie, Manson & Woods (USA) Ltd. 36 East 57th Street, New York 22, N.Y.
Tel: Plaza 2-1266

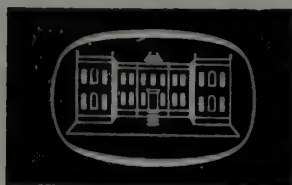
Cables: Chriswoods, New York

CHRISTIE, MANSON & WOODS, LTD.

8 King Street, St. James's, London, S.W.1

Telephone: TRAFALGAR 9060

Telegrams: CHRISTIART, PICCY, LONDON



Marlborough Fine Art Limited

39 Old Bond Street London W1

Telephone: Hyde Park 6195-6

Cables: Bondarto

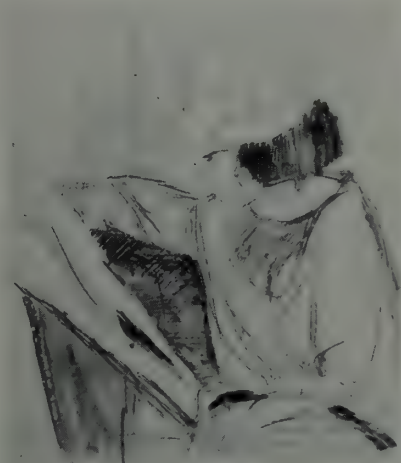
Drawings and Water-colours by **Kokoschka Moore Sutherland**

From our Exhibition September - October 1962

Oskar Kokoschka

Girl Reading c. 1920/22

23 $\frac{3}{8}$ × 19 $\frac{7}{8}$ inches



Agents for

**Oskar Kokoschka
Graham Sutherland
Ceri Richards
Sidney Nolan**

Kenneth Armitage

**The Estate of Jackson Pollock
The Estate of Willi Baumeister**

**London
Vland
er-Denninghoff
ud
on
maker
Werner**

**Henry Moore
Francis Bacon
Victor Pasmore
Paul Rebeyrolle**

Lynn Chadwick

**Kitaj
Lucebert
Plumb
Ten Holt
Turnbull
Theodor Werner**

Marlborough Galleria d'Arte via Gregoriana 5, Rome

**Alberto Burri
Gero Dorazio
Arnaldo Pomodoro
Gio Pomodoro
Giulio Turcato**

Emilio Vedova



Henry Moore *Studies for Groups of Reclining Figures 1944*
11 $\frac{1}{8}$ × 15 $\frac{3}{4}$ inches



Graham Sutherland *Study of trees in an orchard 1944/45*
14 × 10 $\frac{1}{4}$ inches

The Connoisseur

FOUNDED 1901

Editor:
L. G. G. RAMSEY

Art Editor:
Ruari McLean

Artistic Director for
Europe: **Georges
Salmann (Paris)**

Editorial Correspondent in
Portugal: **Carlos de
Azevedo**

Business and Advertisement
Manager: **David Davies**
(Advertisement
instructions should be
sent six weeks prior to
date of publication)

The Connoisseur is
published monthly in
Great Britain and the
U.S.A. by The National
Magazine Company Ltd
28-30 Grosvenor
Gardens, London S.W.1,
England. Editorial
Director: **Marcus Morris**

Addresses:
**Editorial and
Advertising Offices:**
13-17 New Burlington
Place, London W.1
Telephone GERard 8166

Circulation Office:
15 Lower Grosvenor
Place, London S.W.1
Telephone VICToria 1591

New York Offices:
American Editor:
**Mrs. M-L. D'Otrange
Mastai**
572 Madison Avenue,
New York 22, N.Y.
Telephone Plaza 1-2100

**Advertising Director
for the U.S.A.:**
Boleslaw Mastai
21 East 57th Street,
New York 22, N.Y.
Telephone
Eldorado 5-7395

**American Circulation
Office:**
The Connoisseur,
250 West 55th Street,
New York 19, N.Y.
Telephone Plaza 7-5020

OCTOBER 1962

Vol. cli. No. 608

Tribute to the British Antique Dealer (33)	69
A great art lover. The late Arturo Lopez-Willshaw.	GEORGES S. SALMANN 71
Silver at Althorp. 1. The Marlborough Plate.	A. G. GRIMWADE 81
Gwen John	J. WOOD-PALMER 88
Sir William Russell Flint in the Diploma Gallery.	ADRIAN BURY 93
Manet in Spain. A recently discovered study for the Boston Museum's <i>Moine en prière</i>	JACQUES MATHEY 96
Heraldic art and the Burrell Collection. A further selection of treasures in Glasgow	WILLIAM WELLS 101
French and English paintings in the collection of Mr. and Mrs. Elliott-Blake	WILLIAM GAUNT 106
'Seasons' at the Leonard Koetser Gallery	114
In the galleries	ADRIAN BURY 116
The Art Market Yesterday and Today	ALAN OSBORNE 119
International Saleroom	120
Books Reviewed	123
Book Production Notes	RUARI MCLEAN 127
Books Received	127
An Altarpiece by Ugolino da Siena	HENRY S. FRANCIS 128
The Connoisseur in America	M-L. D'OTRANGE MASTAI 135

On Cover

The Bird Trap, by Pieter Brueghel, detail.
On exhibition at the Leonard Koetser Gallery, 13 Duke Street, London, W.1.

Colour Plates

The Grande Galerie in the house in Paris that belonged to the late Arturo Lopez-Willshaw	70
The Marlborough Plate at Althorp <i>In the Earl Spencer Collection</i>	80
Two studies for a monk's head, by Edouard Manet <i>In a Private Collection.</i>	97

Circulation Information.

Great Britain. Single copy price 10s. Annual subscription £6 15s. od. (postage paid). Subscription may be booked from your local bookseller or direct through The Belgrave Library, 22 Armoury Way, London, S.W.18. Notification of change of address should be sent at least four to five weeks before publishing date.

U.S.A. Single copy price \$2. Subscription price U.S. and possessions and Canada \$16.00 for one year (12 issues) \$30 for two years (24 issues). All other countries \$19.00 for one year, \$36 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York 19, N.Y., of any change of address and give the old address as well as the new, with postal zone number if any.

Early consideration will be given to MSS accompanied by suitable photographs. Although due care is taken, the publishers do not accept responsibility for MSS or photographs which must be submitted at the owner's risk. The Editor's decision is final in all editorial matters.

Second class postage paid at New York, N.Y., U.S.A. Printed in Great Britain.

SOTHEBY'S

Founded 1744

announce the Sale on Wednesday, 7th November at 2.30 p.m.

of

IMPORTANT IMPRESSIONIST & MODERN PAINTINGS, DRAWINGS and SCULPTURE

including the property of

ALAN CLARK Esq.,

Mr. RICHARD C. VEIT II, of Miami, Florida, and

THE SOLOMON R. GUGGENHEIM FOUNDATION

from the collection of

IRENE AND SOLOMON R. GUGGENHEIM

(sold by Order of the Trustees)

also

BARBIZON & FRENCH 19th CENTURY PAINTINGS and DRAWINGS

from the collection of

the late HENRY HARPER BENEDICT

sold by Order of the Present Owner

Illustrated Catalogue: 10s. 0d.



CLAUDE MONET

Venise - Palazzo Dario

Signed and dated 1908, 32 x 26 inches

at 11 a.m. will be sold
the J. WARDELL POWER Collection
of Modern Paintings
Drawings and Graphic Art

Illustrated Catalogue: (19 plates) 9s. 6d.

ALL PLAIN CATALOGUES 6d. POST FREE

ALFRED SISLEY

Dernier Rayon de Soleil-Louveciennes

Signed and dated '73

15 x 22 inches



SOTHEBY & CO., 34 & 35 NEW BOND STREET, LONDON, W.1

Telephone: Hyde Park 7242

Telegrams: Abinitio, Telex, London, W.1

AMERICAN REPRESENTATIVES: SOTHEBY'S OF LONDON LTD., 717 Fifth Avenue, New York 22

Telephone: Plaza 8-2891

Telegrams: Abinitio, Telex, New York

JEREMY LTD.

Members of The British Antique Dealers' Association Ltd.

255 KING'S ROAD, CHELSEA

LONDON, S.W.3

Telephone: FLAXman 0644



A fine early Chippendale period carved wood and gilded Wall Mirror.

Dimensions:

Height 4 ft. 1 in. Width 2 ft. 1½ in.

Circa 1750.



An extremely rare early Louis XV period carved wood and gilded Console Table.

Dimensions:

Width 2 ft. 9 in. Height 2 ft. 7 in. Depth 1 ft. 5½ in.

Circa 1725.

FINEST ENGLISH AND FRENCH ANTIQUES

JOHN MITCHELL & SON

FINE PAINTINGS



Oil on canvas, 28½ × 34 inches

Signed and dated 1669

A MUSICAL PARTY

1629 PIETER DE HOOCH 1677

Exhibited: Royal Academy, Winter Exhibition 1952-3 – Dutch Pictures 1450-1750

8 NEW BOND STREET, LONDON W1

TELEPHONE: HYDE PARK 7567

CABLES: JONMIT, LONDON



GREGORY & CO.

(BRUTON STREET) LTD.

ESTABLISHED 1823

Telephones: Mayfair 2608/9/0, 2066

27 BRUTON ST., BERKELEY SQUARE
LONDON, W.1

Telegrams: Gregco, Wesdo London

ANTIQUES	BUILDING
FURNITURE	ELECTRICAL WORKS
UPHOLSTERY	DECORATIONS
CURTAINS	HEATING
CARPETS	VALUATIONS

A fine quality Sheraton mahogany sideboard with a serpentine front. *Circa 1785.*

Height 2 ft. 11½ in., length 4 ft. 4½ in., depth 2 ft. 3 in.

A Regency carved and gilt convex mirror. *Circa 1800.*

Overall height 3 ft., overall width 1 ft. 8 in.

A fine pair of 2-light candelabra on malachite bases. *Circa 1820.*



An excellent French Empire Aubusson Carpet on yellow brown ground with yellow central medallion and general floral decoration in natural colouring. Size 19 ft. 10 in. × 18 ft. 6 in.

C. John

(Member of The British Antique
Dealers' Association Ltd.)

70 SOUTH
AUDLEY STREET
LONDON, W.1

Telephone: HYDe Park 5288

and at

36 HIGH STREET, OXFORD

Telephone: Oxford 4197

FINE TAPESTRIES, SAVONNERIE
and AUBUSSON CARPETS,
NEEDLEWORK and BROCADES

ENGLISH and FRENCH
FURNITURE

LEGGATT BROTHERS

ESTABLISHED 1820



Flowers in a Vase

by G. P. VERBRUGGEN

Canvas size 27 × 35 inches

30 ST. JAMES'S STREET, LONDON, S.W.1

Telephones: Whitehall 3772 and 3252

Cables: Leggabros, Piccy, London



Member of The British
Antique Dealers' Association

CATCHPOLE & WILLIAMS LTD.

Jewellers & Silversmiths.

14 Grafton Street,

Bond Street, W.1.

TELEPHONE: MAYFAIR 7900

*18th Century Diamond Necklaces - Rose Diamond Clasp.
Actual size.*



QUINNEYS LTD.

WALTER NEEDHAM

CHARLES I GALLERIES
and ST. MICHAEL'S RECTORY

49-61 BRIDGE STREET ROW
CHESTER



Cable Address:
'Needinc', Chester

Telephone:
Chester 22836
and 23632

Important early 18th Century DUTCH Cabinet.

72 x 20 x 99 inches high.

Fine Quality.

Lovely faded colour.

The fishermen's return

PHILIP SADEE

Canvas: 28 × 39½ in.
(71 × 100 cm.)

Framed: 34½ × 46 in.
(88 × 117 cm.)
Signed



M. NEWMAN LTD

Established 1870

Members of The British Antique Dealers' Association Ltd

43a Duke Street, St. James's
and 1/3 Ryder Street, London, S.W.1

Telephone: WHItchall 6068/9

Telegraphic Address: NEWPIC, PICCY, LONDON



Interior of a church

JOHANNES BOSBOOM

Panel: 10¼ × 12¼ in.
(26 × 31 cm.)

Framed: 17 × 19 in.
(43 × 48 cm.)

Signed



The edge of the moor
E. M. WIMPERIS
1897

Canvas: 24 × 36 in.
(61 × 92 cm.)

Framed: 30 × 42 in.
(76 × 107 cm.)

Collection: J. W. Davies

Exhibited: Jarrow 1905

Signed with initials and dated '9

M. NEWMAN LTD

Established 1870

Members of The British Antique Dealers' Association Ltd

43a Duke Street, St. James's
and 1/3 Ryder Street, London, S.W.1

Telephone: WHItchall 6068/9

Telegraphic Address: NEWPIC, PICCY, LONDON

Stratford-on-Avon

B. W. LEADER, R.A.
1877

Canvas: 16 × 24 in.
(41 × 61 cm.)

Framed: 21½ × 29½ in.
(55 × 75 cm.)

Fully signed and dated



THOMAS LUMLEY LTD.

3 BURY STREET, ST. JAMES'S
LONDON, S.W.1 WHITEHALL 4732



A QUEEN ANNE SILVER-GILT CUP
BY DAVID WILLAUME LONDON 1704

THE LEFEVRE GALLERY



XIX and XX CENTURY
FRENCH
PAINTINGS

*

30 BRUTON STREET
LONDON W.1

VAN GOGH

Paquerettes — Arles 1888

Oil 13 x 16½ inches

Telephone:
Mayfair 2250

Cables:
Drawings, London W.1

LONDON

69 Upper Berkeley Street

Portman Square, W. 1

Telephone: PADDington 6595

Cables: Vivantique, London W.1



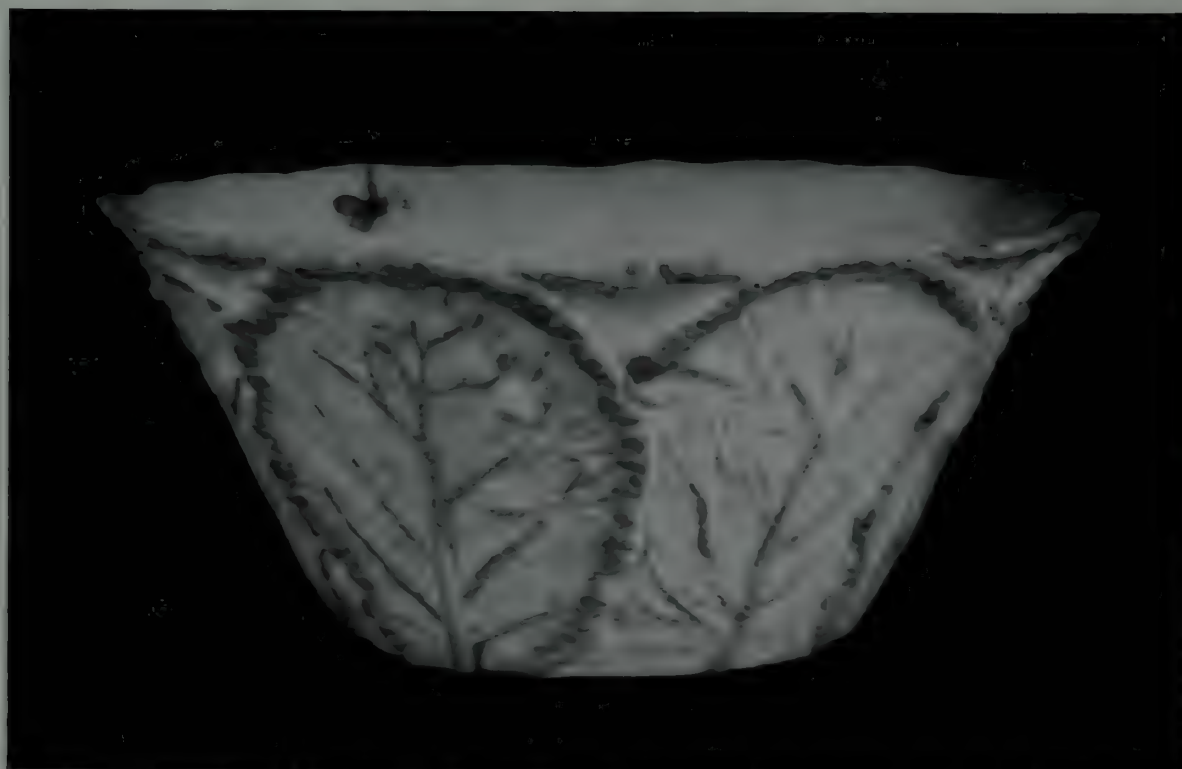
Members of The British Antique Dealers' Association Ltd.
and Art and Antique Dealers' League of America

NEW YORK

46 East 57th Street

New York 22, N.Y.

Cables: Vivantique, New York



LONGTON HALL

PORCELAIN

Circa 1755

An important bowl,
moulded with green and
crimson cabbage leaves,
the inside decorated with
a peach and insects in
colour. The base is incised
with the symbol for
mercury.

3 in. high, 7 in. diameter.



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO THE LATE
QUEEN MARY

*Rare English and Continental Silver, Miniatures.
Antique Jewels, Fine Snuff-Boxes*

TWO XVIII CENTURY SWEDISH BEAKERS



LUCAS V. D. HAGEN
Stockholm 1727

7½ inches high

PETTER LINDBOM
Kalmar 1763

Examples from our Collection of Early Continental Silver

Valuations for Probate,
Insurance and Division.

*113 New Bond Street,
London, W.1.*

Telephone: MAYfair 6261 & 6262





A late 16th century carved wood and gilt overmantel mirror with panels of green and gold verre eglomisé framed by faceted mirror borders. The centre panel bears the arms of the Dashwood family. See Dictionary of English Furniture, Page 328. Height: 36 ins., length: 60 ins.



BY APPOINTMENT ANTIQUE DEALERS TO THE LATE QUEEN MARY

MALLETT

MALLETT & SON (ANTIQUES) LTD., 40 NEW BOND STREET, LONDON, W.1. TELEPHONE GROSVENOR 7411 (5 LINES)



Louis XVI finely carved giltwood firescreen, stamped by Georges Jacob (1739-1814, M.E. 1765) and bearing the collection marks of Louis Marie de Bourbon, Duc de Penthièvre, circa 1775. Height 3 ft. 4 ins. Width 2 ft. 1½ ins.



*Fine French and Continental furniture
Sculpture and objets d'art
Antique garden statuary and furniture*



Rare and attractive armchair, partly gilt and painted with a variety of insects and butterflies. Stamped with the collection marks of the Chateau de Fontainebleau, circa 1815. Max. height 3 ft. 1 in. Height of seat 1 ft. 4 ins. Depth of seat 1 ft. 8 ins.

2·DAVIES STREET·BERKELEY SQUARE
LONDON·W·1

Telegrams:
MALETHOUS LONDON

Telephone:
MAYFAIR 2444/5



"La Roche de l'Echo (Creuze)" 1895 by A. GUILLAUMIN

Canvas: 28 $\frac{3}{4}$ " × 36 $\frac{1}{4}$ "

TOOTH

Established 1842

31 BRUTON STREET
LONDON W1

GROsvenor 6741 • Cables: 'INVOCATION, London'



THE BRITISH ANTIQUE DEALERS ASSOCIATION



THE WORLD'S BIGGEST BUYERS

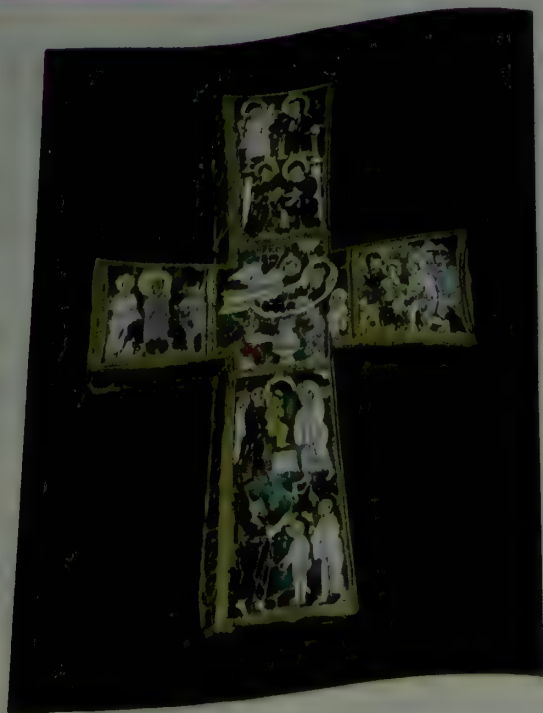
Discerning buyers and sellers appreciate the many advantages of dealing with members. A booklet price 5/- post free (\$1 in the U.S.A.), giving the names and addresses of over five hundred established dealers in antiques and works of art who are members of the Association will be forwarded on application to the Secretary at

The British Antique Dealers' Association Ltd.

20 RUTLAND GATE, LONDON, S.W.7

Telephone: Kensington 4128 and 2102

Now...in advance of publication



TREASURES of the Vatican

*your opportunity to buy one
of the most beautiful books
ever produced...at a reduced
price prior to publication*

St. Peter's... The Vatican Museum... the Sistine Chapel... within the boundaries of the Holy City have been collected some of the most famous and beautiful paintings, statues and works of art in the world—for instance, Michelangelo's frescoes in the Sistine Chapel, commonly held to be man's greatest single artistic achievement. But the sheer, daunting immensity of the collection means that many equally marvellous treasures are overlooked, scarcely known even by experts. Now, with the co-operation of Dr. Campos, the Curator of the Vatican Museums, and under the guidance of Professor Maurizio Calvesi, the greatest living authority on Vatican art, the masterpieces of the collection have at last been captured in all their beauty. The reproductions include: a third century mosaic of Christ; the sarcophagus of Junius Bassus; Fra Angelico's fresco of St. Lawrence; Donatello's Deposition; Michelangelo's Pietà; Raphael's frescoes from his Stanze, and many more. The Sistine Chapel display itself is represented not only by Michelangelo's ceiling and east wall, but by details from these; and by frescoes of Botticelli, Perugino, Pinturicchio, and other early Renaissance masters.

Albert Skira The text is by Professor Calvesi himself, and Dr. Campos contributes an introduction. The photography and reproduction is by Albert Skira, a name lovers of art books know well as a guarantee of the most meticulous standards of production.

New richness and detail The book measures 10½" x 12½". It contains 216 pages and 120 plates. 85 of these are virtually colour prints you could frame—they are printed individually on special multi-colour presses, giving a detail and richness normal methods cannot approach.

Pre-publication offer The publication price will be £9.9.0, but now—for a few weeks only—the book is available at £7.7.0 (plus 3s. 6d. postage and packing), the lowest price at which it will ever be offered. Post this coupon today.

Advance Order Form with reduction of 2 guineas

To: Dept. V.C.I., Sunday Times Publications Ltd., 115, Bayham Street, N.W.1.
Please send me one copy of TREASURES OF THE VATICAN as soon as it is ready. If it disappoints me I understand I may return it in good condition within 10 days and I shall owe nothing. If I keep it I agree to pay only £7.7.0 (plus 3s. 6d. postage and packing) instead of the published price of £9.9.0—a saving of £2.2.0.

NAME.....

ADDRESS.....

IMPORTANT. Readers outside U.K. please send cash with order.
This offer is open for a limited time only.



A very fine mid 18th Century rococo carved and gilt wood Pier Glass of very delicate design surmounted by a Ho Ho bird.

Measurements: height 68 in., width 28 in. Circa 1760

DENYS WREY LTD.

PERIOD FURNITURE WORKS OF ART
EXPERT RESTORATION OF ANTIQUES

45 SLOANE STREET LONDON S.W.1

Telephone: BELgravia 1813/14

Members of The British Antique Dealers' Association

WE ARE ALWAYS ANXIOUS TO BUY FINE ENGLISH ANTIQUE FURNITURE

H O W A R D

(ANTIQUES) LTD.



FINE
FURNITURE
CARPETS
PAINTINGS
WORKS OF ART

A pair of fine amethyst colour Derbyshire Spar (Blue John) Vases and Covers, with Regency ormolu mounts. English, c. 1810.
Height 20 inches.

8 DAVIES STREET

BERKELEY SQUARE

LONDON W.1

Laird Clowes Ltd.

Member of the British Antique Dealers' Association



A pair of William III silver candlesticks, only 8 1/2 in. high, by William Denny, London 1700. 24 oz.

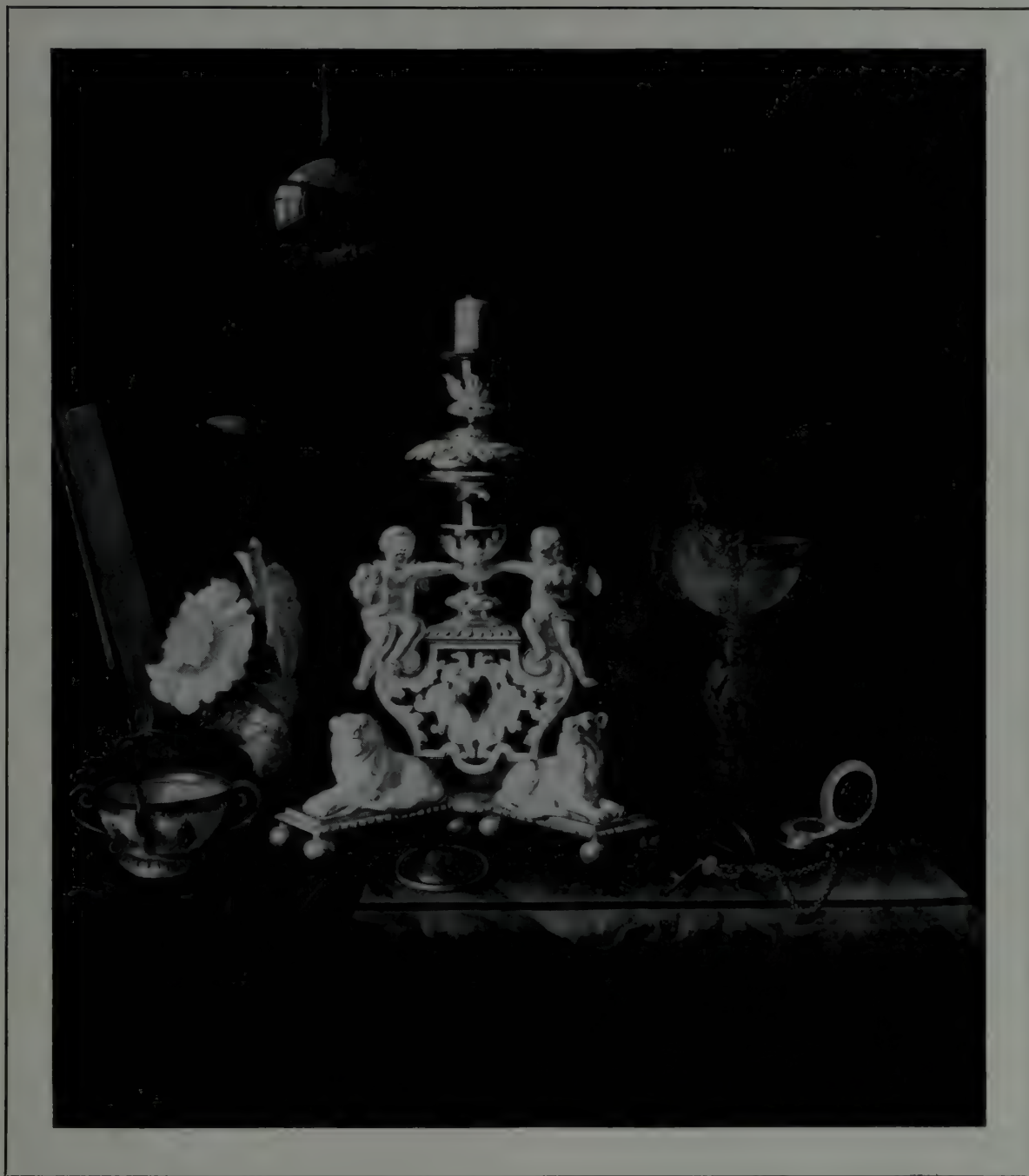
25 Beauchamp Place, London, S.W.3.

Telephone: Knightsbridge 8476

BRIAN KOETSER GALLERY

38 DUKE STREET, ST. JAMES'S, S.W.1

Whitehall 6309



Still Life

PETER ROESTRATEN

Canvas 34 x 29 inches

Signed

FIRST EXHIBITION OF OLD MASTER PAINTINGS

October 17th – November 16th

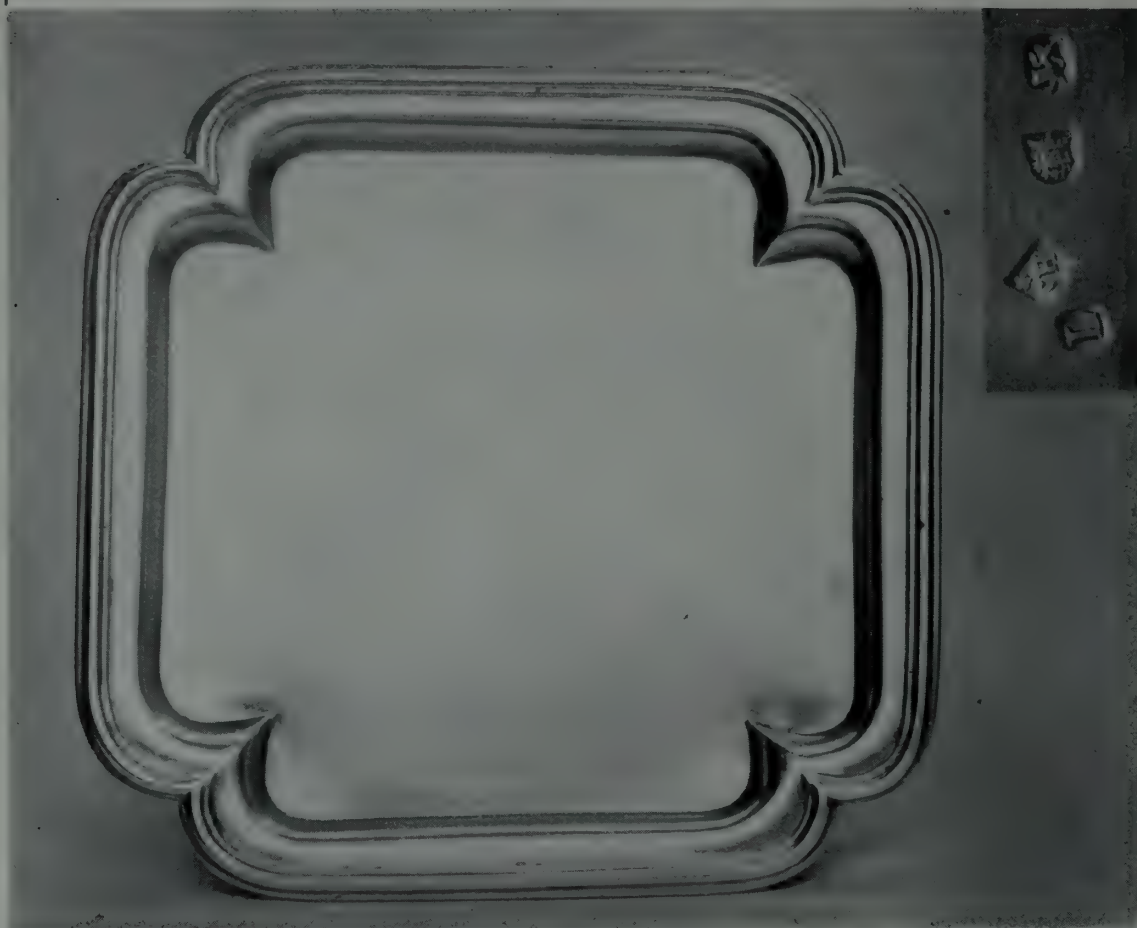
Weekdays 10 a.m. – 7 p.m.

Saturdays 9.30 a.m. – 1 p.m.

Antique English Silver

S. J. SHRUBSOLE

Old Sheffield Plate



Fine quality George II Silver
by SARAH HOLADAY.

London 1726. 6 in. square.
Weight 9 1/2 oz.

LONDON:

43 Museum Street, W.C.1
Holborn 2712

One minute from the British Museum

NEW YORK:

104 East 57th Street
Plaza 3-8920



MAPLES For Antique Furniture

We hold one of the largest and most comprehensive collections of antique furniture and works of art in the country.

Maple & Co. Ltd., Tottenham Court Road, London, W.1. Telephone EUSton 7000. Paris and Buenos Aires. Member of the British Antique Dealers Association Ltd.



FRANS FLORIS, 1516–1570

ADAM AND EVE IN PARADISE

Canvas 38 × 46 inches

THE PULITZER GALLERY

5 KENSINGTON HIGH STREET

LONDON, W.8

17 JUNKERNGASSE

BERN

KNOEDLER

Established 1846

Old and Contemporary Masters

LONDON

34 St. James's Street
S.W.1

NEW YORK

14 East 57th Street
N.Y. 22

PARIS

85 bis rue du Faubourg
St. Honoré 8^e

Worcester

A beautiful oval Chestnut Basket, Cover and Stand, floral decorated in underglaze blue. Crescent marks.

First period. *Circa* 1765. Height 6 inches

Brilliant quality. Mint condition.



FINE FURNITURE • PORCELAIN • SILVER • GLASS • PAINTINGS



WINDSOR ANTIQUES

51 BOURKE STREET, MELBOURNE, VICTORIA

AUSTRALIA

HOLMES

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD



ANTIQUE SILVER

Set of four Candlesticks 14 inches high

Maker: John Crouch

London Hallmark 1772

COLLECTIONS OR SINGLE PIECES
PURCHASED

TRADE ENQUIRIES
INVITED


Guide to
Marks of Origin on
British and
Irish Silver Plate
from
Mid 16th Century
to
the Year 1954
and
Old Sheffield Plate
Makers' Marks
1743-1860

HOLMES
Jewellers Ltd.
29 OLD BOND STREET,
LONDON, W.1

A BOOK ON HALLMARKS
Paper covered 8s. 6d. post free
Leather covered 18s. 6d. post free

HOLMES LTD., 29 OLD BOND STREET, LONDON, W.1

(Our Only Address)

Telephone: HYDE PARK 1396



PERSEUS ARMING
ALFRED GILBERT, R.A.
(1854-1934)

Bronze. Height 26½ inches

Sculpture and Works of Art

PEEL & HUMPHRIS LTD

37 NEW BOND STREET LONDON W1

● MAYFAIR 6240

PREMSELA & HAMBURGER

est. 1823



German, ca. 1620
Height 24 inches

*

*Antique silver and jewellery
from the 15th to the 19th century*

*

ROKIN 120

AMSTERDAM

Also Amsterdam — Hilton Hotel
modern jewellery



LOUIS XIV BEAUVAIS GROTESQUERIE TAPESTRY

'Tenture de Ménagerie'

by Philippe Béhagle, circa 1700

from the cartoons by J. B. Monnoyer

after designs by Jean Bérain

10 ft. x 12 ft. 1 in. wide (3.05 x 3.68 metres)

V. and C. STERNBERG

Tapestries, Carpets and Oriental Works of Art

37 SOUTH AUDLEY STREET, LONDON W.1

Telephone: HYDe Park 1228

Cables: Yaky, London W.1

Brockington Gallery

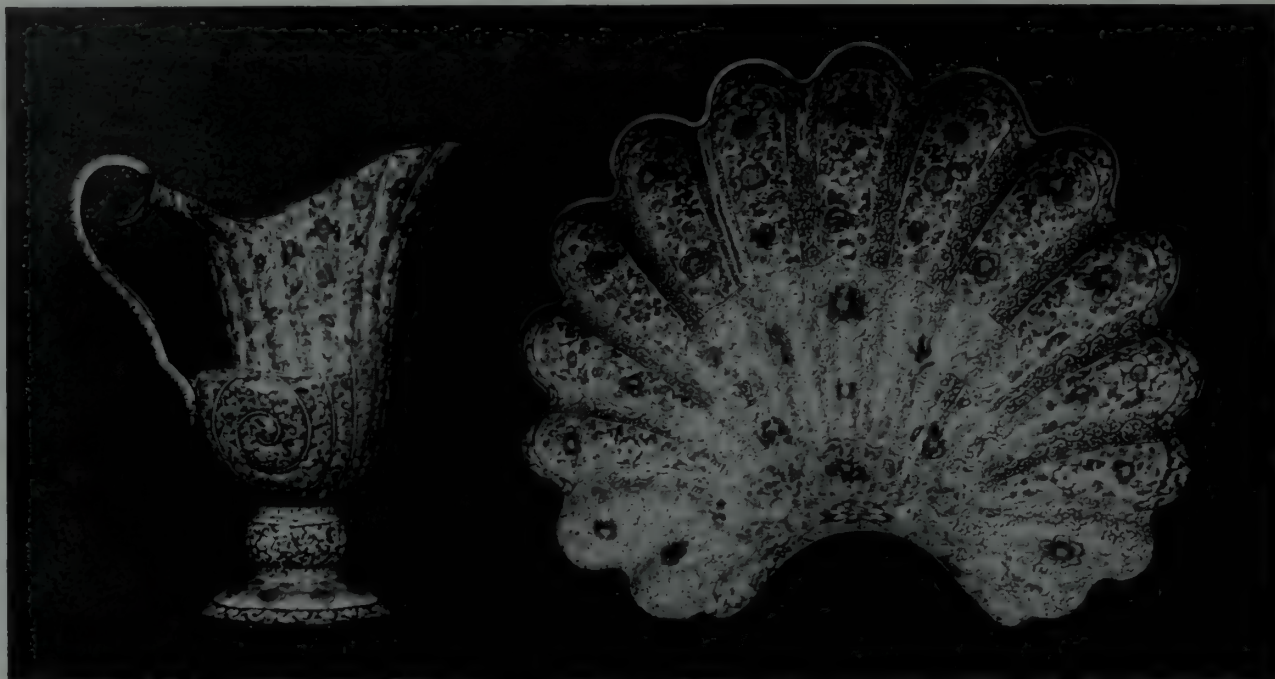
DISTRICT BANK BUILDINGS
BROAD STREET, HEREFORD

AND

★
TELEPHONE 4984

Brockington House

21 HAFOD ROAD
HEREFORD



No. 2265—CHINESE, CANTON ENAMEL ROSE-WATER DISH (14½ × 12½ INCHES) AND EWER (10½ INCHES), WITH FAMILLE ROSE FLORAL DECORATION—CH'EN LUNG PERIOD (1736–1795) cf. 'LA PORCELAINE DE CHINE' by O. DU SARTEL, figs. 131 and 133

PERIOD PORCELAIN — SCULPTURE — FURNITURE — WORKS OF ART

KAPLAN GALLERY

October Exhibition

Bruno Bobak

Permanently

Andre

D'Espagnat

Du Puigaudeau

Guillaumin

Lebourg

Luigini

Martin

Maufra

Vuillard

Atlan

Bourdelle

Brisel

Fini

Giacometti

Lanskoy

Picasso

Renoir

Underwood

6 Duke Street, St. James's, London, S.W.1



Silver Soup Tureen
Königsberg 1733
17 inches across

H. S. WELLBY

16c Grafton Street, W.1

Tel: Hyde Park 1597

Member of the B.A.D.A. Ltd.

Antique English and Continental Silver • Old Sheffield Plate

An Adam Period Statuary marble Chimneypiece with finely carved classical frieze and Derbyshire Spar inlay to the jambs.

LENGTH OF SHELF	4' 11½"
TOTAL HEIGHT	4' 2"
OPENING WIDTH	3' 3"
OPENING HEIGHT	3' 0"



T. CROWTHER & SON

(T. CROWTHER & SON LTD)

282 NORTH END ROAD, FULHAM, LONDON, S.W.6

Telephone: FULham 1375-7

Please note: We close at 1.0 p.m. on Saturdays.





attrib: FRANCESCO GUARDI

Canvas 34 x 26½ inches

Venetian Capriccio

NORBERT FISCHMAN GALLERY

26 Old Bond Street, London W.1

Telephone: Hyde Park 5744



CORNELIS DE VOS, 1585-1651

Canvas 46 x 34½ inches

Daughter of Balthazar Gerbi

ex Collection: Wanchope Settlement Trust, Edinburgh
Exhibited: City Museum and Art Gallery, Plymouth

NORBERT FISCHMAN GALLERY

26 Old Bond Street, London W.1

Telephone: Hyde Park 5744

DELOMOSNE AND SON LIMITED

4 CAMPDEN HILL ROAD, W.8

WESTERN 1804

CABLES: DELOMOSNE LONDON W.8



A rare Pinxton Crocus Vase and matching Cache Pots painted with views within lemon yellow borders. c. 1800.

Members of The British
Antique Dealers' Association Ltd.

BIGGS of MAIDENHEAD

ESTABLISHED 1866

Open all day on Saturdays



Pair of Sheraton
card tables in
amboyna wood
with satinwood
and kingwood
crossbanding.
Height 2 ft. 5 in.,
width 3 ft. 1 in.,
depth 1 ft. 6½ in.,
open 2 ft. 11¼ in.

Pair of Regency
three light marble
and ormolu
candelabra.

26, 28, 30, 32 HIGH STREET MAIDENHEAD BERKSHIRE

TEL. (3 LINES) 22923, 963-964

H. TERRY-ENGELL



VAN DER NEER Signed

Panel 32 × 48 inches (81 × 122 cms)

OLD MASTER EXHIBITION

Seventeenth Century Dutch & Flemish Schools

6th November - 15th December 1962

Weekdays 10 - 6

Saturdays 10 - 1

8 BURY STREET, ST. JAMES'S

LONDON SW1

Telephone: TRAfalgar 2606

Cables: Artengel, London SW1



Natural History

TV schweppsicolor

Everybody knows that natural history is a good thing. We take full advantage of the opportunities of Schweppsicolor to present nature being natural in its natural surroundings, and this of course includes TV naturalists being natural in their natural surroundings too. With our vast audience what we want to emphasise, without being in the least anthropomorphic, is that animals are really tremendously human, and to put this across the naturalist must be

tremendously human too. Last year Dr. Otto Likewise won top viewcast rating for his series on the always popular Gallop Polagos islands. The finches were bad camera and the thing never really came alive till Dr. Otto's cutting-room assistant adopted two iguanas and taught them not to scramble for seaweed but to eat it out of tins. She is, of course, his daughter, Miss Penelope Likewise.

Most successful perhaps was the trip to the Mdu district of Udm, wildest and most savage part of the vast jungle of the equatorial strip. But a knowledge of what is right for picture shows how easy it is to make friends with animals, of the right kind. The Deathrot millipedes were trapped, old leech gatherers cleaned the pools, and the fever-ridden swamp was concreted over by healthy Aborigines. First Aid dealt early with

cases of fungus finger, blinds, and hippopotamus foot. While she wears a necklace (Maison Paris Copy), and jungle shorts by Stingling, we see here, making firm friends with a specimen of the exophthalmic alligator, our assistant, Miss Penelope Likewise.

We were lucky in coastal waters to find an early type of false fintail, thought to be extinct, but just visible in the smaller photograph through the hair, blond in this picture, of Penelope Likewise.



Written by Stephen Potter; designed by George Him

SCHWEPPERVESCENCE LASTS THE WHOLE DRINK THROUGH

H. BLAIRMAN & SONS LTD.

23 GRAFTON STREET LONDON W.1.



A SUPERB FRENCH ORMOLU MOUNTED BUREAU PLAT - LOUIS XV PERIOD
Width 5 feet 9 inches Depth 2 feet 10 inches Height 2 feet 6 inches

TELEPHONE HYDE PARK 0444

ESTABLISHED 1884

TELEGRAMS BLAIRTIQUE, PICCY, LONDON

Member of The British Antique Dealers' Association Ltd.

*Internationally
Famous for Fine Carpets*



18th Century Flemish Tapestry
Size 9 ft. 4 in. X 7 ft. 8 in.
Ref. No. 50996

THE House of Perez

Member of the B.A.D.A.

112 and 168 BROMPTON ROAD
LONDON, S.W.3

Telephone: KENSington 4411 (3 lines)

Telegraphic Address: CARPEREZET London, S.W.3

The permanent Exhibition Rooms at 112 Brompton Road feature a large selection of Antique and Old Oriental Carpets and Rugs, Tapestries, Aubussons, Savonneries and Needleworks.

Wall to wall carpeting and Broadlooms in exclusive plain colours are available at 168 Brompton Road.

Perez (Contracts) Ltd. will attend to enquiries from the trade.

Also BRISTOL & AMSTERDAM

Mann & Fleming Ltd.

Members of The British Antique Dealers' Association Ltd.



Fine carved gilt 18th Century Chippendale mirror
5 ft. 6 in. X 2 ft. 4 in.

ANTIQUES
DECORATIONS

120^B MOUNT STREET
LONDON, W.1

GROsvenor 2770



Right. A very elegant mahogany Long-case clock. The movement by Vulliamy, London.

Left. A fine quality mahogany Long-case clock. The movement by William Dutton & Sons, London.



HARRODS

ANTIQUE GALLERIES, THIRD FLOOR

Member of The British Antique Dealers Association

HARRODS LTD KNIGHTSBRIDGE LONDON SW1

Tel SLOane 1234

TELEX 24319

HAIM'S

31 Brook Street, London, W1

Tel: MAYfair 6300

Large stock
Fine Aubusson and
Savonnerie
Carpets and Rugs
of various sizes

Also
Fine Old Persian
Carpets

Specialists in
Fine Quality
Plain Wilton
Carpets,
pastel shades



NEEDLEWORK CARPET
(made in 1851)
15 ft. x 12 ft. 6 in.



**Some things
speak for themselves . . .**

Hence, there is little further
we can add to enhance the
attraction of this scene
except perhaps to mention –
this could belong to you!

*Postscript:
The entire room setting was
designed and executed by
Built-in Furniture Limited
(specialists in complete
home décor),
so the materials
and craftsmanship are
fully guaranteed.*

built-in furniture limited

Write for the free, fully illustrated brochure to:
Dept. CN 1/10, 116 Wigmore Street, London W.1. Telephone: WELbeck 6849/6840
Showrooms at 116 Wigmore Street and at 461 Finchley Road, N.W.3. HAMpstead 1827

THE REID GALLERY

*Drawings, watercolours, pastels and gouaches by leading
19th and 20th Century French and English artists*



PICASSO

'Nu couché'

Pencil $8 \times 10\frac{1}{2}$ inches

Signed and dated 1919

23 CORK STREET
LONDON W.1

Telephone: Regent 6961

O'HANA GALLERY

13 CARLOS PLACE, GROSVENOR SQUARE, LONDON W.1

GROsvenor 1562

4-20 OCTOBER

THE MEDITERRANEAN WOMAN

Oils, gouaches, sculpture,
ceramics

by

VALLMITJANA



25 OCTOBER -

10 NOVEMBER

PAINTINGS BY

OLIVER MESSEL

Aristide
MAILLOL
Bronze:
Baigneuse debout
Height 30½ inches

FRENCH PAINTINGS AND SCULPTURE OF THE 19th & 20th CENTURIES

MARTIN & Co. Ltd. of CHELTENHAM

GOLDSMITHS AND SILVERSMITHS SINCE 1806



Pair of Candlesticks, 1698
Richd. SYNGIN

Promenade

Pair of Candlesticks, 1756
John CAFE

CHELTENHAM

Tankard, 1708
Nathaniel LOCK

Telephone 2821



BY APPOINTMENT
DEALERS IN ANTIQUE FURNITURE AND WORKS OF ART
TO THE LATE QUEEN MARY

M. HARRIS & SONS

ESTABLISHED 1868

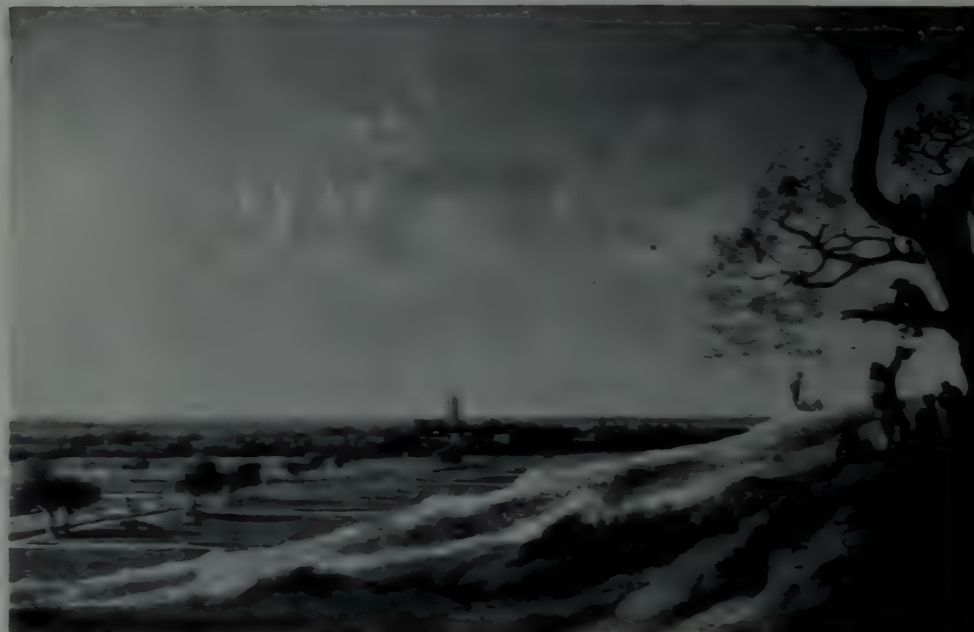


An important Chippendale mahogany breakfront Bookcase of exceptionally
fine quality, fitted with the original gilt handles.
Width 8 ft. 7 in. Height 8 ft. 11 in.

44/52 NEW OXFORD STREET, LONDON W.C.1

Telephone: Museum 2121

Telegrams: Artisonne Phone London



A. VAN CROOS 1658

Abels

STADTWALDGÜRTEL 32 COLOGNE

(Illustrated catalogue free on request)



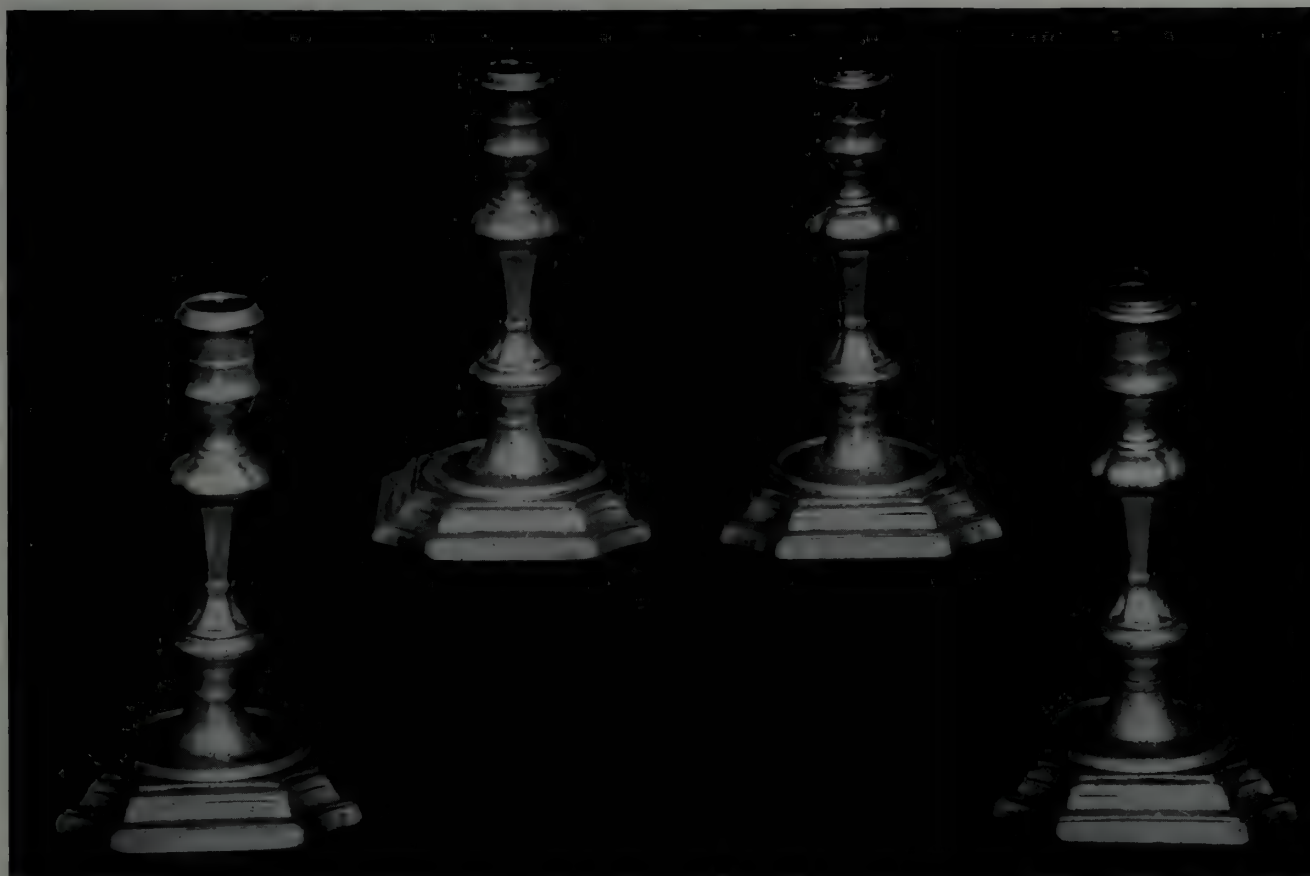
A fine South
Staffordshire
enamel shaped
oblong Box,
the sides
with
landscapes
in colours,
and with
sprays of
flowers on
a white
ground,
the cover
beautifully
painted with
a fortune-
telling scene.
3½ in. wide.
c. 1760

BEAUCHAMP GALLERIES

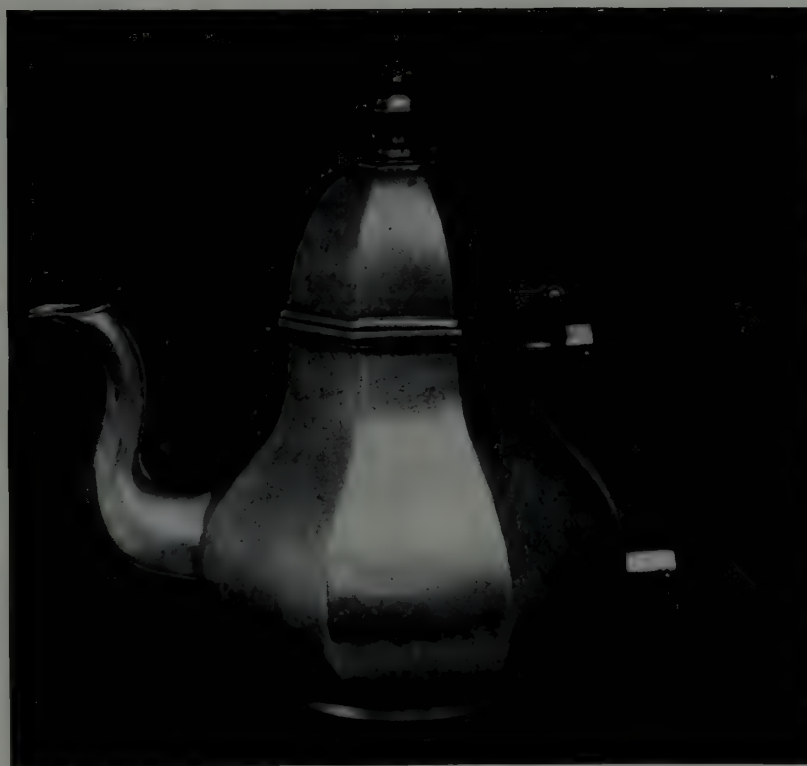
8 BEAUCHAMP PLACE S.W.3
Telephone: Kensington 5716

MEMBER OF THE
B.A.D.A. LTD

EARLY ENGLISH SILVER



Set of four George I Candlesticks. London 1723-4-5 by an early maker D. G.
Perfect Hall-marks on each Candlestick. Height 6½ inches. Weight 49 ounces.



George I Teapot, by David Tanqueray. London 1718-19
Height 6 inches. Weight 18 ounces.

*We shall be happy to answer your enquiries and to give you details of the Silver
from the Collection of*

LOUIS WINE Ltd.

Fine Art Dealers, Jewellers and Silversmiths

31 & 32 GRAFTON STREET, DUBLIN



Established 1840

Tel: Dublin 73865

PRIDES *of* LONDON LTD

Members of The British Antique Dealers' Association Ltd.



A Sheraton reading chair with a golden mahogany frame,
the seat upholstered in moss green silk velvet and
fitted with a small drawer.

179/180 SLOANE STREET, S.W.1

● Tel: BELgravia 3080



*Small rare Louis XVI commode in tulipwood,
stamped MOREAU*

JACQUES PERRIN

For Sale
French XVII – XVIII Century Furniture
Objets d'Art

Antiques Bought and Sold
Expert Valuations

3, Quai Voltaire - Paris - Bab. 41.33

WALTER H. WILLSON LTD.



A William III Bowl and Cover
of outstanding quality
by Hugh Roberts, London 1699
Diameter $4\frac{3}{4}$ inches

15 KING STREET • ST. JAMES'S • LONDON S.W.1

WHITEHALL 6463

904 North Michigan Avenue, Chicago, Ill., U.S.A.

N. BLOOM & SON LTD

13 Norris Street London S.W.1 Tra: 5984

ESTABLISHED 1912



WILLIAM III SNUFFER & STAND

1699 THOMAS BRYDON 7½ inches

FULLY MARKED

original arms of WILLIAMS county Dorset

apparently identical articles by this maker are in the Victoria and Albert Museum and the Assheton Bennett collection.

HENRY SPENCER & SONS

ESTABLISHED 1840

Eric C. Spencer, M.B.E., M.A. (Cantab.), F.R.I.C.S., F.A.I.

Rupert W. Spencer, M.A. (Cantab.), F.A.I.

H. Michael Spencer, F.R.I.C.S., F.A.I.

L. M. Spymour. W. E. Peck, F.A.I. Harry C. P. Spencer, A.A.I.

of RETFORD, Nottinghamshire

Sales by Auction

of the Contents of Mansions and Country Houses

Sales of Landed Estates and Properties

• 20 The Square, RETFORD, Notts.
Telephone 531-2

4 Paradise Street, SHEFFIELD 1
Telephone 25206-7

91 Bridge Street, WORKSOP, Notts.
Telephone 3347-8

VALUATIONS FOR ALL PURPOSES

D. BOULDSTRIDGE LTD.

47 LOWER BELGRAVE STREET

EATON SQUARE

LONDON S.W.1

Telephone: SLOane 7548



William & Mary Walnut Bureau; 3 ft. 1½ in. wide.





JAN VAN GOYEN (1596-1656)

Panel: 13 by 14 $\frac{3}{4}$ inches. Signed and dated 1638

Provenance: From the Collection of the Earl of Mar and Kelly.
From the Collection of Mrs. G. Hart, London.

Exhibitions: Jan van Goyen Exhibition, Museum Leiden 1960, No. 37.
Gemeente Museum, Arnhem 1960, No. 37.

INCLUDED IN THE AUTUMN EXHIBITION
OCTOBER 18th – NOVEMBER 15th
OF THE
ALFRED BROD GALLERY

36 Sackville Street LONDON, W.1

Telephone: Regent 7883



LONGTON HALL, c. 1755, decorated by the
"Castle Painter". 8½ in. wide
(See: G. Savage. *18th Century English Porcelain*, pl. 74a)

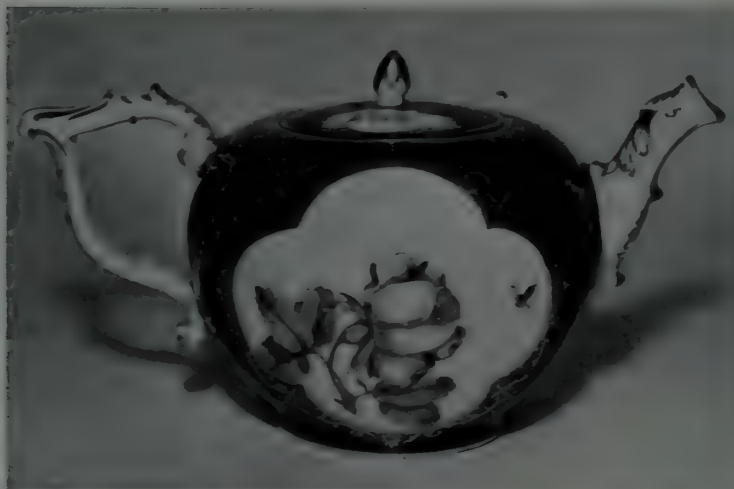
NEWMAN & NEWMAN (ANTIQUES) LTD.

IN ASSOCIATION WITH

H. E. BACKER LTD.

SPECIALISTS IN
ANTIQUE ENGLISH & CONTINENTAL
PORCELAINS, FAIENCE & MAIOLICA

MEISSEN, c. 1740. Botanical flowers and insects painted in the style
of J. G. Klinger in reserves on the rare *gros bleu* ground, 4 in. high



156 BROMPTON ROAD
LONDON, S.W.3

Cables:
PORCELIQUE LONDON SW3
ELMARTES LONDON SW3

Telephones:
KENSINGTON
5272 & 3793



PICASSO *Bouteille de Pernod*, 1912
105 cm. x 90 cm.

GALERIE INTERNATIONALE D'ART CONTEMPORAIN

253, RUE SAINT-HONORÉ

Tél: Opéra 32.29

PARIS, 1^{er}

In the front line of contemporary art

Agents for:

Mathieu Viola A. Pomodoro
Guiette Latham G. Pomodoro
Corbero Compard Degottex
Van Leyden

ARTISTS OF FAME AND PROMISE

MASTERPIECES

in

PRECOLUMBIAN AND PRIMITIVE ARTS

BRUXELLES, V

208, AV. F. ROOSEVELT

Tél: 72.09.79

ZÜRICH, 1

NÜSCHELERSTRASSE 31

Tel: 25 17 48

WILLIAM WALTER (Antiques) LTD.

CHANCERY HOUSE

CHANCERY LANE

ANTIQUE SILVER

LONDON W.C.2

AND

LONDON SILVER VAULTS

Telephone: Chancery 3248/49

Telegrams: Walter Silvavaults London, W.C.2

Antique Silver Tea and Coffee Service

Date 1807-9

By Andrew Fogelburg of London

Weight 67 ounces



LEONARD KOETSER GALLERY

TENTH ANNUAL AUTUMN EXHIBITION

OF IMPORTANT
DUTCH, FLEMISH AND ITALIAN
OLD MASTER PAINTINGS

October 23rd — December 1st

Daily 10 a.m.—7 p.m. Saturdays 10 a.m.—1 p.m.

*S. van Ruysdael, Jan van Goyen, Pieter Brueghel, Philips Wouwerman,
Gaspar Netscher, Jan van Kessel, Jacob van Ruysdael, Anthony van
Dyck, Jan Steen, David Teniers, Pieter Claes, Francesco Guardi, Joos
van Cleef, Joachim de Patenier, etc.*

ALL PAINTINGS ARE FOR SALE

Illustrated Catalogue 4s. 6d. post free

13 Duke Street, St. James's, London, S.W.1

Telephone: WHIttehall 9349



DAVID TENIERS (the Younger)
(1610 – Antwerp – Brussels – 1694)

RIVER LANDSCAPE WITH CHATEAU DE DRIE TORENS

Panel, 14½ × 20 inches (37 × 51 cm.)

Signed in monogram on the right

Provenance: Collection: Wittelsbacher Schlossgalerie in Tegernsee, No. 82

BERNARDINO LUINI

(1475 - 1533)

POETESS READING

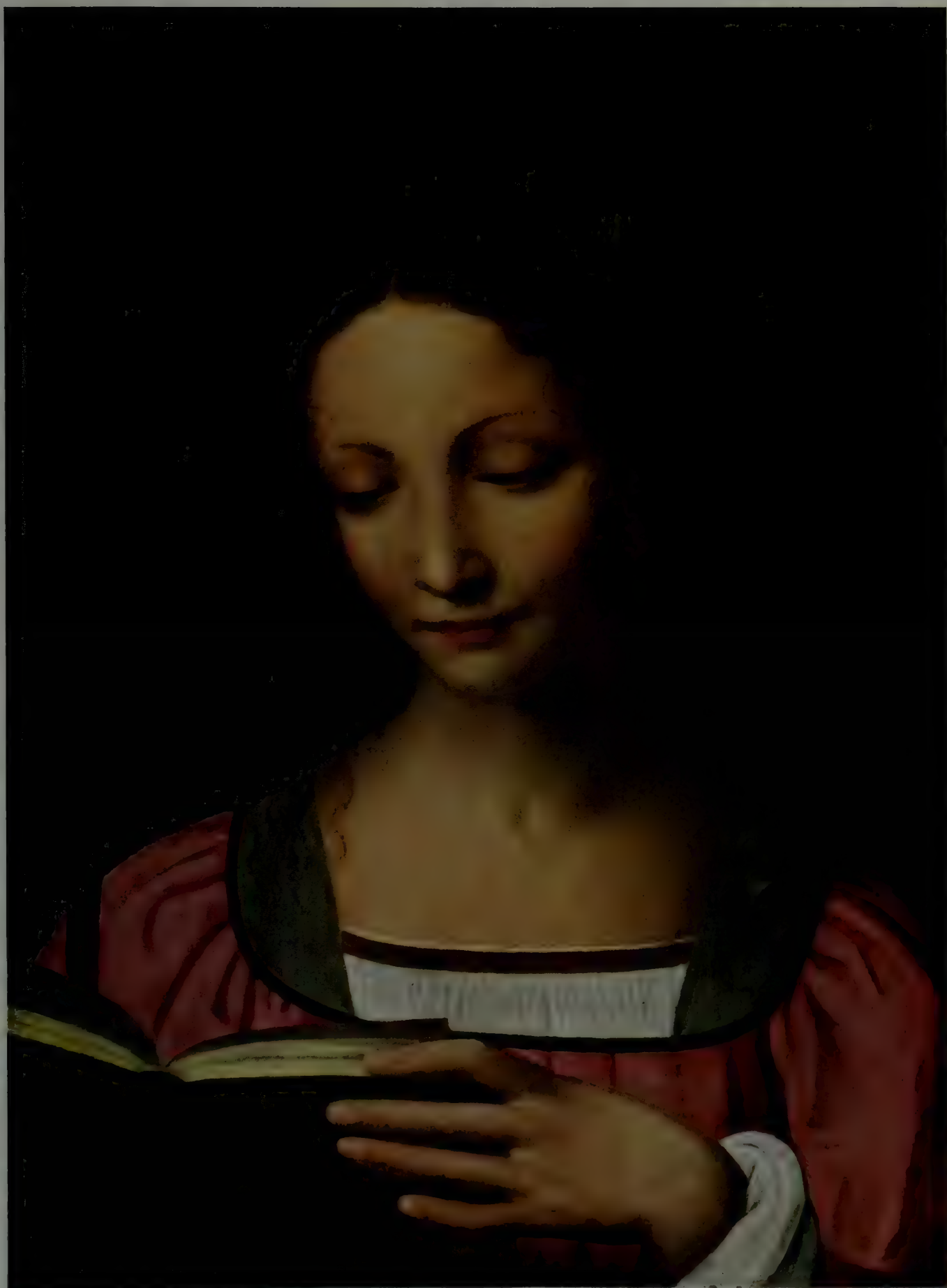
Panel, $15\frac{3}{4} \times 11\frac{5}{8}$ inches (40 × 29.5 cm.)

George Gronau writes - 'This very typical Luini painting is of exceptional beauty, of a young poetess, or a muse, or perhaps an ideal figure of Petrarch's Laura. Altogether a characteristic work by Luini and a painting of unusual charm'.

(sig. Gronau.)

San Domenico di Fiesole,

23/VI - 1926



*For further information, prices and particulars about any of these paintings
Please enquire at the LEONARD KOETSER GALLERY, 13 Duke Street, St. James's, S.W.1*

JACOB VAN RUYSDAEL

(1625 – Haarlem – 1682)

THE BLEACHING GROUNDS OF OVERVEEN, NEAR HAARLEM

Canvas, $20\frac{1}{2} \times 25\frac{3}{4}$ inches (52×62 cm.)

Signed in full on the left

Etched by Lowenstam

Provenance:

Collections: Evrard Rhone, Paris (1861)

Isaac Pereire, Paris (1872)

Marquis du Blaisel, Paris

Max Kann

Prince Demidoff, San Donato, Florence (1880, Catalogue No. 1034)

Rudolphe Kann, Paris (Catalogue I, p. 78, No. 77)

Duveen Bros., Paris

William Berg

Exhibited:

Royal Academy, London: Winter Exhibition 1908, No. 42 by Duveen Bros.

Literature:

C. Hofstede de Groot, Catalogue of the Dutch Painters, IV, p. 28, No. 75

Ch. Sedelmeyer, Catalogue of 300 Paintings, 1898, No. 77

J. Rosenberg, Jacob van Ruysdael, 1928, p. 76, No. 64



On Exhibition at the LEONARD KOETSER GALLERY, 13 Duke Street, St. James's, S.W.1



JAN VAN KESSEL

(c. 1626 – Antwerp – 1670)

ROSES AND TULIPS IN A GLASS VASE

Panel, 9 $\frac{7}{8}$ × 7 $\frac{3}{8}$ inches (25.1 × 18.8 cm.)

Signed and dated

Collection: Mrs. E. van der Feer, Lader-Lohman, Baarn, Holland

Exhibited:

Early Dutch Flower Pictures Exhibition in Manchester, Strasbourg, Paris, Rheims,
Orange and Dijon, 1949, No. 24

Dordrecht Museum, Trees, Flowers and Plants, 1955, No. 77

Laren, Singer Museum, 1958, No. 107



LUDOLF BACKHUYZEN
(1631 – Amsterdam – 1708)

A VIEW OF AMSTERDAM ON THE Y

Canvas, 21 × 26 inches (53.3 × 66 cm.)

Signed

Provenance: Collections: H. Paley, Esq.
Mrs. Barnard, Cave Castle, Yorks.

Literature: Hofstede de Groot, Catalogue of the Dutch Painters, VII, No. 421

For further information, prices and particulars about any of these paintings
Please enquire at the LEONARD KOETSER GALLERY, 13 Duke Street, St. James's, S.W.1



FRANCESCO GUARDI (1712 – Venice – 1793)

VIEW ALONG THE FONDAMENTE NUOVE, WITH THE ISLAND OF SAN PIETRO IN THE DISTANCE

Signed in full, Canvas, 27½ × 46¼ inches (69.8 × 117.5 cm.)



LE AND SAN CRISTOFORO IN THE LEFT DISTANCE, AND THE EUGANIAN HILLS IN THE BACKGROUND)

Provenance: Collections: Lord Fitzwilliam, Wentworth Woodhouse, nr. Rotherham:
Sir George Leon, Bt.: R. F. Heathcoat Amory



JAN STEEN
(1626 – Leiden – 1679)

THE QUACK DOCTOR IN THE VILLAGE

Panel, 14 × 9½ inches (35.5 × 24.1 cm.)

Signed: J. Steen

Provenance: Collections: S. A. Koopman, Utrecht (sold April, 1847);
I. von Mallmann, Berlin (sold 1918);
N. M. Friberg, Stockholm (sold New York, 1950).

Literature: H. Voss in 'Der Cicerone', 1909, p. 40.

C. Hofstede de Groot, Catalogue of the Dutch Painters, I, p. 67, No. 214.



JAN VAN GOYEN
(1596 – Leiden – The Hague – 1656)

WINTER LANDSCAPE WITH HORSE-DRAWN SLEDGE

Panel, 13 $\frac{1}{4}$ × 21 inches (34.9 × 53.3 cm.)

Signed and dated 1647

Provenance: Collection: Miss Tinghe

SIR ANTHONY VAN DYCK
(1599 – Antwerp – London – 1641)

THE PAINTER MARTIN RYCKAERT

Oil on Panel, $9\frac{1}{2} \times 7\frac{1}{2}$ inches (24.1 × 19 cm.)
Grisaille in greyish-brown tones

Provenance:

Collections: Tesse, Berlin;
Baron Albert von Oppenheim, Cologne;
E. Sittenfeld, Berlin;
Konsul Becker, Darmstadt.

Exhibitions:

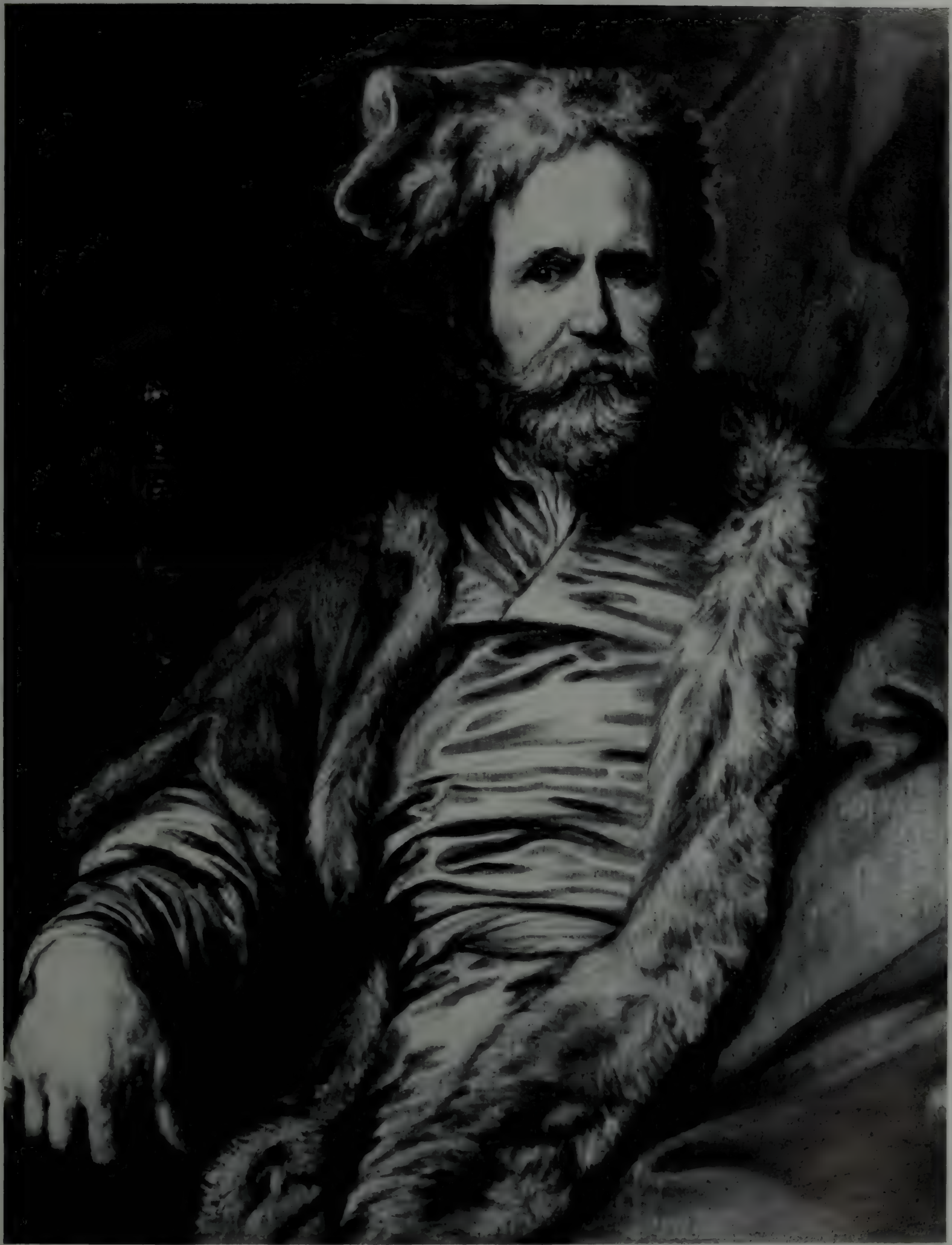
Kunsthistorische Ausstellung zu Koeln, 1876, No. 30.

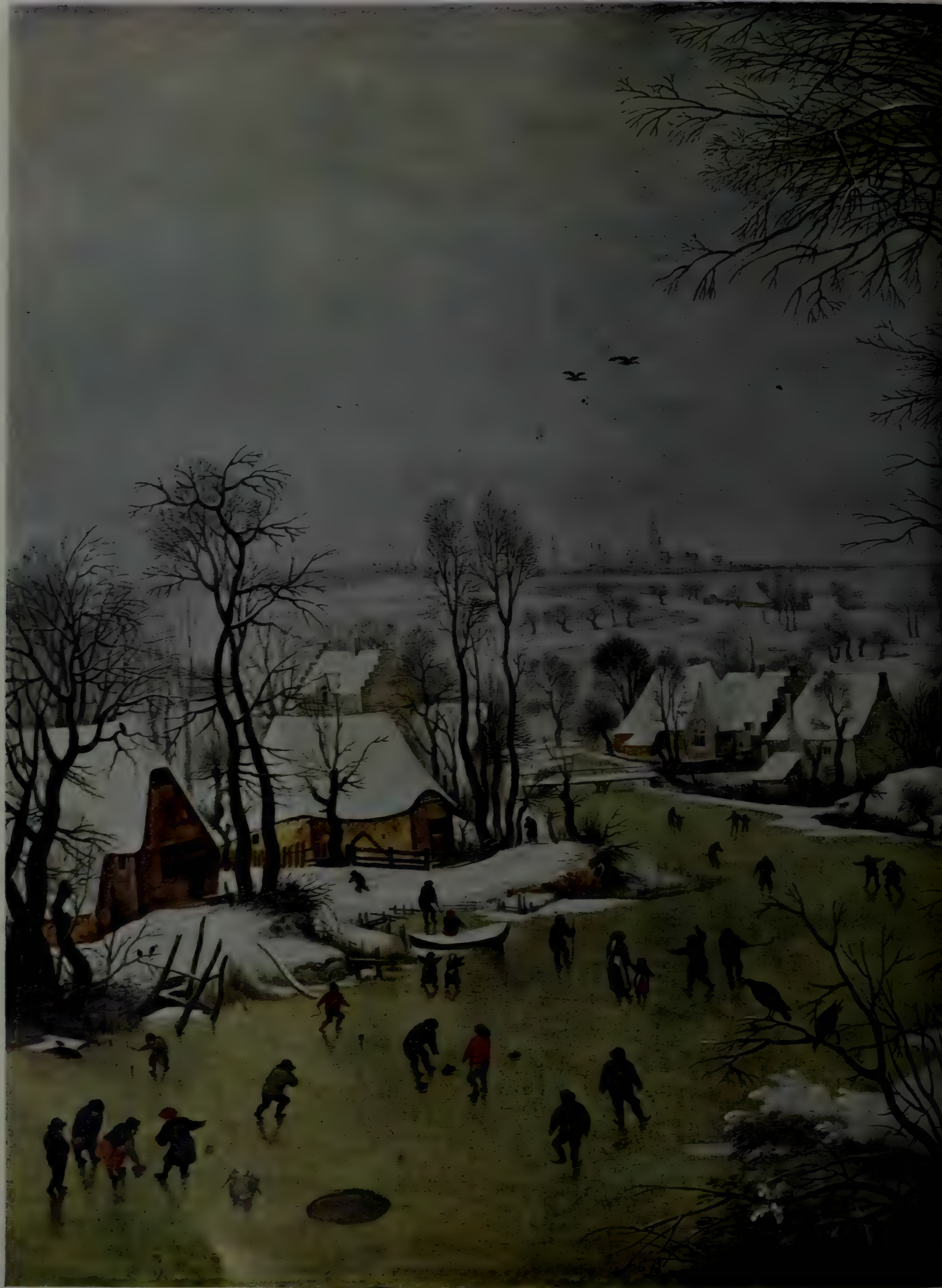
Literature:

G. Glueck, Van Dyck, *Klassiker der Kunst*, p. 332. Catalogue of the Collection Baron Albert von Oppenheim, 1914, No. 11.

ALL PAINTINGS ARE FOR SALE

LEONARD KOETSER EXHIBITION, 13 Duke Street, St. James's, S.W.1







PIETER BRUEGHEL
(1564 – Brussels – Antwerp – 1637)

THE BIRD TRAP

Panel, 17 $\frac{1}{4}$ × 23 inches (43.8 × 58.4 cm.)

Signed in full and dated 1604

Provenance:

Collection: Lady Price Thomas

Exhibition at the
LEONARD KOETSER GALLERY

JOACHIM DE PATENIER

(1485 – Antwerp – 1524)

LANDSCAPE WITH ST. JEROME

Panel $7\frac{1}{4} \times 7$ inches (18.4 × 17.7 cm.)

ALL PAINTINGS ARE FOR SALE

LEONARD KOETSER EXHIBITION, 13 Duke Street, St. James's, S.W.1





C. VAN DIELAERT

STILL LIFE WITH TURKISH RUG

Fully signed and dated 1664

Canvas $26\frac{1}{2} \times 21\frac{1}{2}$ inches (67.3 × 54.5 cm.)

LEONARD KOETSER



PIETER CLAES
(1600 – Haarlem – 1661)

STILL LIFE

Panel, $13\frac{1}{2} \times 24\frac{3}{4}$ inches (34.2 × 62.8 cm.)

Signed and dated 1629

13 Duke Street, St. James's, London, S.W.1

Telephone: WHItchall 9349

Exhibition at the LEONARD KOETSER GALLERY, 13 Duke Street, St. James's, S.W.1

ARTHUR ACKERMANN & SON Ltd

Telephone: HYDe Park 3288

3 OLD BOND STREET, LONDON, W.1

ESTABLISHED 1783



*Exhibition
of
Fine Sporting
Paintings
until
27th October*

*

*'The Road Anterior to
the Rails'*

by

J. F. HERRING SENIOR
Signed and dated 1860

Size: 51 by 35 inches canvas

drian galleries

agents for

**LACASSE
PORTWAY
TATÉ**

oct/nov

Marek ZULAWSKI

november

**de BARROS
de MERIC**

december

TAMIR



MARKS

until october 15

John PENN

Gerald MARKS

5/7 porchester place marble arch london w2 pad 9473



W. Wingate & Johnston Ltd

EST. 1815

Head office:

39/45 FINSBURY SQUARE, LONDON, E.C.2

also at:

LIVERPOOL-MANCHESTER-SOUTHAMPTON
BELFAST - PARIS - NEWCASTLE - GLASGOW
TORONTO - NEW YORK - MONTREAL - LEEDS
ETC.

**VERY IMPORTANT
AUCTION SALES**

FROM 20—26 NOVEMBER 1962

- I Remarkable Dutch Paintings from the successors of Capt. Palmer, England, interesting collection of paintings by Isidor Kaufmann from Swiss estate, outstanding Italian Renaissance and Baroque paintings; French pictures of the 19th and 20th century. Swiss Masters from different collections.

Furniture, Miniatures, Silver, Porcelain from Royal Ownership, Collection of Spanish Faience, East Asian Art, Sculptures, Carpets and Tapestries, Stained Glass, Antiquities of every kind.



JUERGEN OVENS
Tönning 1623 – 1678 Friedrichstatt
Pupil of Rembrandt Oil on canvas 105 × 87 cm.

- II Famous Collection of early Arms from Old Swiss Private Collection, Interesting Swords, Fire-Arms and Oriental Weapons from different properties.
- III Drawings, Aquarelles and Prints by Old and Modern Masters; Helvetica.

Three richly illustrated catalogues

EXHIBITION: DAILY FROM 5–18 NOVEMBER

FISCHER GALLERIES
LUCERNE
Haldenstrasse 19 Tel. 2 57 72



**A RARE CARVED WOOD SELF-PORTRAIT BY
PATRICK NASMYTH**

15 × 12 inches

H. M. LUTHER

56 GEORGE STREET, PORTMAN SQUARE
LONDON W.1

GENEVA

Important Public Auction

on Saturday
November 10th
1962

commencing at 2 o'clock

MODERN PAINTINGS

GALERIE MOTTE

5 PASSAGE DES LIONS, GENEVA

TEL. 25 21 51

Expert: M. Jacques Dubourg, Paris

ILLUSTRATED CATALOGUE
ON REQUEST

NEW Connoisseur BOOKS

The Complete Encyclopaedia
of Antiques 84s.

A Dictionary of Marks 25s.
On sale November 12th

The Connoisseur New Guide
to English Painting and
Sculpture: Tudor—Early
Victorian 30s.

The Connoisseur New Guide
to Antique English Silver
and Plate 30s.

The Connoisseur Year Book
1963 42s.
On sale October 29th

From all good booksellers or from the Belgrave
Library, 22 Armoury Way, London SW18



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
GOLDSMITHS & CROWN JEWELLERS,
GARRARD & CO. LTD., LONDON

Antiques...

from **GARRARD**

Joseph Knibb Longcase Clock, circa. 1695.

An 8-day walnut Longcase clock of good colour, with striking movement, bolt and shutter, gilt dial with Roman figures on silvered zone, gilt cherubs spandrels, and date aperture. The height is 6 ft. 6 in. An exceptionally fine example of Knibb's work. This is one of the many fine antiques that are always to be found at Garrard.

For the finest antiques, make absolutely certain you visit Garrard

GARRARD The Crown Jewellers

112 REGENT STREET W1 • REGENT 7020

DUVEEN

Masterpieces of

PAINTING SCULPTURE PORCELAIN

FURNITURE TAPESTRIES

GOthic • RENAISSANCE • EIGHTEENTH CENTURY •

DUVEEN BROTHERS INC.

18 EAST 79 STREET
NEW YORK 21, N.Y.

KNIGHT, FRANK & RUTLEY

ANNOUNCE THAT

OWING TO THE URGENT NEED TO PROVIDE ADDITIONAL ACCOMMODATION IN 20 HANOVER SQUARE for the continuing expansion of their town and country departments, the partners have decided with regret to discontinue the weekly sales of furniture in their MAIN AUCTION GALLERY as from 31st DECEMBER, 1962.

The Auction Gallery Department will in future concentrate on **Sales of Jewellery, Silver, Oriental Rugs and Carpets, Porcelain, Glass, Books, Antique Weapons and Sporting Guns, etc.,** and these will be held in the North Gallery and the Estate Room at 20 Hanover Square.

SALES OF CONTENTS ON OWNERS' PREMISES THROUGHOUT THE COUNTRY WILL CONTINUE and the firm's valuation staff will be available to advise upon and carry out valuations of furniture and chattels wherever required.

Winifred Williams (Antiques)

Members of the British Antique Dealers' Association Ltd.

A beautiful **MEISSEN** Chinoiserie group, decorated in colours; a Chinese Lady with two children.

Height 6½ inches. Crossed swords mark.

Circa 1750-55. Brilliant quality and condition.

This charming group is from a series of 'Chinoiseries' modelled by Kaendler, Reinicke and Meyer, adapted from Balechou's engravings after Boucher's 'Les délices de l'enfance'.

Honey 'Dresden China' illustrates the model, Plate LII(a).



A rare and important early **FURSTENBURG** Italian Comedy figure of **DR. BALVAREL**, superbly modelled by Simon Feilner, of brilliant quality and in excellent condition. Height 8 inches.

Circa 1754. Mark incised. 

From the Siegfried Salz Collection, Berlin 1929.

From the Otto Blohm Collection, Sotheby 1961.

Illustrated Schmidt Blohm Catalogue, Colour Plate 52, No. 177.

Luigi Riccoboni 'Histoire du Theatre Italien', Vol. II, Paris 1731, illustrates this figure of the Doctor in exactly the same costume.



Colour transparencies available

38 SOUTH STREET, EASTBOURNE, SUSSEX

Tel: Eastbourne 780

OPEN ALL DAY SATURDAYS

Cables: Antiquity, Eastbourne.



Cup
Fournier Factory,
Copenhagen, circa 1755-60



Pantalone and Columbine
by Kaendler
Meissen, 1741



Small tea-urn
Meissen, circa 1740

THE ERIK HASSELBALCH COLLECTION
IMPORTANT MEISSEN AND COPENHAGEN PORCELAIN, ETC.

Will be sold by auction in my rooms on October 29th and 30th.

ARNE BRUUN RASMUSSEN

33 BREDGADE, COPENHAGEN TELEPHONE MINERVA 6911

PS

Regardless of size or complexity
you can rely on P & S to pack and
forward to all parts of the world,
promptly, safely and economically.

Pitt & Scott
Limited

1/3 St. Paul's Churchyard, London
E.C.4

Telephone: City 6474

*Household removals to all parts of
the world. Storage facilities at
London, Liverpool, Glasgow and
Paris.*

A. Dresher & Son

FINE ART RESTORERS

to

The leading Galleries, Museums and Trusts
Restoration and Conservation
Old and Modern Master Drawings
Pastels, Fine Prints, etc.

17 ALVERSTONE ROAD, LONDON N.W.2
WILLESDEN 5543



C. WOOLLETT & SON

(Members of The B.A.D.A Ltd.)

*Pair of superb Antique Miniature Paintings, on
Ivory, of Mr. & Mrs. William Domville, by John
Smart, signed and dated 1807. Size 3½ × 2¾ inches.*

59/61 WIGMORE STREET, LONDON, W.1
Established 1889 Phone: Welbeck 8664



By Appointment
to H.M. Queen Elizabeth
The Queen Mother



By Appointment
to H.M. Queen Elizabeth II
Jewellers



By Appointment
to the late Queen Mary

Wartski

138 REGENT STREET, LONDON, W.1

AND AT LLANDUDNO



Seated Cat by **Carl Fabergé**, superbly carved in striated agate in tones of grey-blue and brown and set with diamond eyes. Fitted in the original holly wood case. Height $2\frac{1}{2}$ inches.



Important gold Presentation Box enamelled opalescent pink over a *guilloché* ground and set with diamonds following the rococo form of the box itself which is fluted and surmounted by the diamond set cypher of TSAR NICHOLAS II. Signed by K. Hahn, who worked exclusively for the Imperial Family in St. Petersburg. $3 \times 2\frac{1}{4} \times \frac{3}{4}$ inches.

DUITS

LTD.

*Finest examples
of
17th century Dutch Masters*



6 DUKE STREET
ST. JAMES'S, LONDON, S.W.1

Telephone : Whitehall 7440

DAVID BLACK & SONS

1 BURLINGTON GARDENS
NEW BOND STREET, W.1

have on exhibition and for sale one of
the most carefully chosen collections of
Antique English and Continental Silver,
Objets de Vertu and fine Works of Art
in Great Britain and America.

We are always desirous of purchasing
for cash any of the aforementioned
Works of Art.

★ We especially wish to purchase West
African, Inca and Mexican Primitive
Sculpture and Works of Art in Gold,
Ivory, Bronze, viz. Figures, Busts
and Masks.

Telegraphic Address:
"DAVIBLACK, LONDON W.1"

Telephone:
HYDE PARK 3851

and

MR. BERNARD BLACK
1062 MADISON AVENUE, NEW YORK 21
Telephone: TRAFALGAR 9-2171

COIN & MEDAL SPECIALISTS

Collections and rare pieces wanted

Catalogue of English Coins 14/9d including postage

A list of catalogues and other publications on request

B. A. SEABY LTD.

65 Great Portland Street, London W.1 Telephone: LANGHAM 3677

William R. Drown

Old Masters

45 Dover Street, London W.1

Hyde Park 4711

C. & D. O'DONOGHUE

Member of The British Antique Dealers' Association Ltd.

FINE STOCK OF ENGLISH CHINA

12 Victoria Parade, TORQUAY, Devon

Telephone: 3567

DORSET GALLERIES

J. A. FREDERICKS

(Member of The British Antique Dealers Association)

WISHES TO PURCHASE
OLD ENGLISH FURNITURE

49 DORSET STREET, BAKER STREET, LONDON, W.1 Welbeck 8934

P. H. GILLINGHAM

M.B.A.D.A. Ltd.

Antiques and Works of Art

LARGEST STOCK IN THE SOUTH OF ENGLAND

Speciality: Old English Cottage Furnishing

8 CHERTSEY STREET
GUILDFORD

Telephone: 5750

'LYNDHURST' LONDON ROAD
GUILDFORD

Telephone: 61952

The November number of The Connoisseur

in addition to all the usual regular features
will include:

a description with illustrations of furniture in
the collection formed by VISCOUNT AND
VISCOUNTESS LEWISHAM at their London
home - an illustrated article giving details of the
life and work of THOMAS WAGSTAFFE, the
London Quaker watch and clock maker - another
assessing the historic plate forming the **Treasure
of Lüneburg** - a third describing rare porcelain
decorated by ROBERT HANCOCK - and critical
appreciations of GERHARD MARCKS, and the
contemporary Greek painter NIKOS.



Asprey

Hepplewhite
writing
table



By Appointment
to H. M. the Queen
Silversmiths
& Jewellers

A very fine Hepplewhite writing table in the French manner, mahogany with ormolu mounts, the fitted drawer enclosing a writing slide in antique green leather. 40" x 26" x 29" high.
ASPREY & COMPANY LIMITED 165-169 NEW BOND STREET · LONDON SW1 Telephone HYDe Park 6767

By Order of the City Corporation

PARTICULARLY SUITABLE FOR ANTIQUE DEALER

CITY OF ST. ALBANS

27/28 GEORGE STREET

XV CENTURY SHOP PREMISES

with two upper floors, close to Cathedral

NET FLOOR AREA 3,300 sq. ft.

TO LET ON LEASE—might be divided

HILLIER PARKER MAY & ROWDEN

77 Grosvenor Street, W.1. MAYfair 7666

Antique Silver

Sheffield Plate

Antique Jewellery

**HARRY
CHERNACK.**

of Edinburgh

85 ROSE STREET · PHONE CAL 3038

Member of The British Antique Dealers Association

G. N. DAWNAY

(Fine Arts)

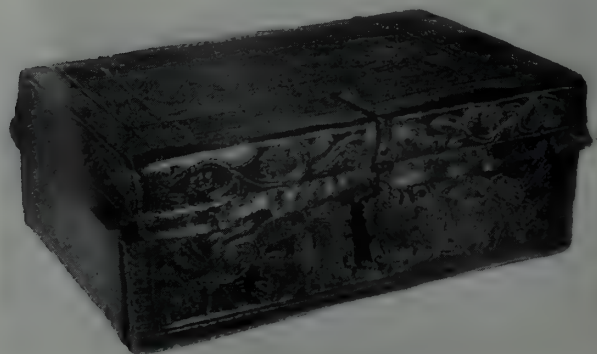
Specialist in the
Finest and Rarest in
ENGLISH AND WELSH CERAMICS

108 Penylan Road, CARDIFF

Telephone: Cardiff 36888

Private residence

By appointment



EXHIBITING
on **STAND 6**
CHELSEA
AUTUMN
FAIR

Cut Leather
Early 17th
century
male or small
coffer.
Remarkable
state and
colour.

RALPH COX

*6 & 7 Castle Hill
Lincoln*
Telephone 22463
Member BADA

CONNOISSEUR REGISTER

BOOKS FOR THE COLLECTOR AND CONNOISSEUR. Please send for new free 60 page Catalogue listing 1500 important books on Ceramics, Silver, Furniture, Glass, Enamels, Miniatures, Wedgwood, Luster etc. (Also Benezit's magnificent 8 volume illustrated Dictionary of Painters of all countries complete to 1962). The Ceramic Book Company, St. John's Road, Newport, Mon., England.

PERSIAN CARPETS, AUBUSSONS, TAPESTRIES, skilfully repaired by master craftsmen. YAKOUBIAN BROS. LTD. (Est. 1907), 7 Milk Street, Cheapside, London, E.C.2 who also wish to purchase the above in worn or damaged condition.

DUNNING'S ANTIQUES purchase and offer Ship Figureheads, Sundials, Globes, Scientific Instruments, Early Carvings, Rushlight Holders, Sandglasses, Door Furniture. 58 Holywell Hill, ST. ALBANS. 51065.

SWIMMING POOL OWNERS—End cleaning worries without expense and effort. The Pool-Vac makes a clean sweep without emptying the pool. Write for leaflet: Pool-Vac Ltd., Dept. E., Dukes Ride, Crowthorne, Berks.

DUTCH DEALER and commission agent to Continental markets seeks silent partner to cover a minimum quarterly turnover of £2,500. (Antiques and Paintings). Writer able to furnish first class references. Opportunity has interesting aspects. Write Box No. 7230.

Silver Tea and Coffee Services, Trays, Waiters, Dishes, Spoons and Forks, Candlesticks, Candelabra, also Antique Jewellery. **GARRARD & CO. LTD.**, Crown Jewellers, are particularly interested to purchase and offer the best possible prices. Send pieces to 112 Regent Street, London, W.1 or we will gladly arrange for a representative to call.

WANTED by Private Collector **OLD AMERICAN FLAGS** (prior to 1870). Write: B. Mastai, 21 East 57th Street, New York 22, N.Y., U.S.A.

HADDONFIELD, NEW JERSEY: Sanski Gallery, 50 Tanner Village. Fine early American and European paintings, drawings and sculpture bought, sold, restored.

Chronometers, deck watches, stopwatches and watch spares for Disposal from the Unique Collection of Chas. Frank Ltd., Saltmarket, Glasgow.

DUBLIN—the largest and most varied stock of antiques in Ireland. City Antiques Ltd., 3 Dawson Street. Telephone 77960.

ANTIQUE MAPS: All Counties of British Isles. Large Stocks—Trade supplied. Apply Harold Finlinson, The Old Mansion House, Truro, Cornwall.

BEARNES' SALEROOMS, Warren Road, Torquay (telephone 22309) attract principal Buyers from London, etc. We are pleased to advise West country owners re sale of Antiques, Pictures, Silver, etc. (Estate Agency Depts: Torquay 22126, Paignton 58296.)

WANTED: Japanese sword fittings, inro, netsuke, tobacco, writing and other Japanese boxes, etc. Box No. 7225.

For your requirements of brass and bronze **ANTIQUE FIGURES OF BUDDHA** etc., semi-precious stone **JEWELLERY** etc. Write by Air Mail to Major Dula Singh & Sons, P.O. Box 2556, Karol Bagh, New Delhi, India.

YE OLDE TYMES, 27 High Street, Clacton-on-Sea. Comprehensive stock of Antique Furniture, Jewellery, Silver, Plate and China. Personal visits invited. Trade enquiries welcomed. Telephone: Clacton 800.

OIL PAINTINGS: Delivery and approval both home and abroad. Write for illustrated lists: **Old Hall Gallery Ltd.**, Iden, Rye, Sussex.

BACK NUMBERS OF THE CONNOISSEUR from 1901, together with recent issues of the Year Book can be obtained from the Belgrave Library, 22 Armoury Way, S.W.18. List obtainable on request.

RESTORER OF ANTIQUE AND ENAMELLED JEWELLERY. Joseph Gadany, Royal Patronage since 1916. Gadany House, Lynmouth Road, London, N.2. Please telephone Highgate 9270.

Established **FINE ART GALLERY**, West End Premises, would consider sharing with Modern Paintings. Write Box No. 7231.

SCHOOL OF DESIGN & DECORATION. The next ten-week concentrated courses start on 21st January.

THE LECTURE COURSE, supervised by Mrs. Michael Inchbald, covers all aspects of period and modern Interior Design, with lectures by experts on the history and appreciation of art, architecture, furniture, silver and china; practical sessions and visits to historic houses and designers' studios.

THE DRAWING COURSE gives practical training in drawing and designing interior schemes, working at the drawing board under the supervision of practising interior designers. Details and application forms from **INCHBALD SCHOOL OF DESIGN**, 10 Milner Street, London, S.W.3. Knightsbridge 4456.

ANTIQUE DELFT AND LIVERPOOL TILES, Largest Supply in America. Helen Williams, 12643 Hortense, North Hollywood, California.

Register advertisements are 1/6 per word, minimum £1 for 15 words, which must be prepaid and sent to the Advertisement Manager, **THE CONNOISSEUR**, 13-17 NEW BURLINGTON PLACE, LONDON, W.1. (Gerrard 8166.) Addresses or Box Numbers must be inserted, and replies to the latter should be clearly marked with the Box Number. The Proprietors of The Connoisseur accept no responsibility for any sales effected.

R. L. HARRINGTON LTD.

Directors:

Reginald L. Harrington

Mary T. Holder

Mary Clarke

120 and 125 MOUNT STREET
LONDON W.1

Member of The British Antique Dealers' Association Ltd.

Telephones:

GROsvenor 1785 & 5270

Cables:

CHRISANT, LONDON W1



AN IMPORTANT PAIR OF FAMILLE ROSE VASES WITH COVERS

52 inches high

CH' IEN LUNG PERIOD - A.D. 1736-1795

From the Collection of Lord Bruce at Broomhall, Fife

FINE ANTIQUE FURNITURE
WORKS OF ART



PARKE-BERNET GALLERIES, Inc

980 MADISON AVENUE · NEW YORK 21

Public Auction October 31 at 8 p.m.

NOTABLE IMPRESSIONIST AND POST-IMPRESSIONIST PAINTINGS

Collected by Mr. and Mrs.

NORMAN B. WOOLWORTH

Sold by Her Order as Executrix of His Estate



* **CÉZANNE** *Nature Morte: Pommes et Verre, circa 1868-70*

* **DEGAS** *L'Etoile, executed 1887-90, pastel*

* **VAN GOGH** *Aux Confins de Paris, painted in Paris, 1886-88*

* **GAUGUIN** *Paysage près de Rouen, dated 1884*

* **PISSARRO** *Le Louvre, Soleil d'Hiver, Matin, 1901*

* **BONNARD** *Après le Déjeuner*

* **VUILLARD** *Portrait de l'Artiste au Miroir, circa 1888*

* **CHARDIN** *Une Tranche de Saumon, circa 1730-40*

* reproduced in color in the catalogue

And other fine works by Boudin, Corot, Courbet, Monet, Picasso, Pissarro, Seurat, Sisley, and Toulouse-Lautrec

On Public View from October 27th

FULLY ILLUSTRATED CATALOGUE — 22 paintings, eight reproduced in full color.

Price \$3.00 Air Mail Additional \$2.00 from U.S.A.

Available in

London: DAWSON'S OF PALL MALL, 16 Pall Mall, S.W.1

Paris: PIERRE BERES, 14 Avenue de Friedland

Zürich: EMIL HARTMANN, Limmatstrasse 285 (European Representative)

or direct PARKE-BERNET GALLERIES · Cable: PARKGAL

PB

PARKE-BERNET GALLERIES, Inc

980 MADISON AVENUE • NEW YORK 21

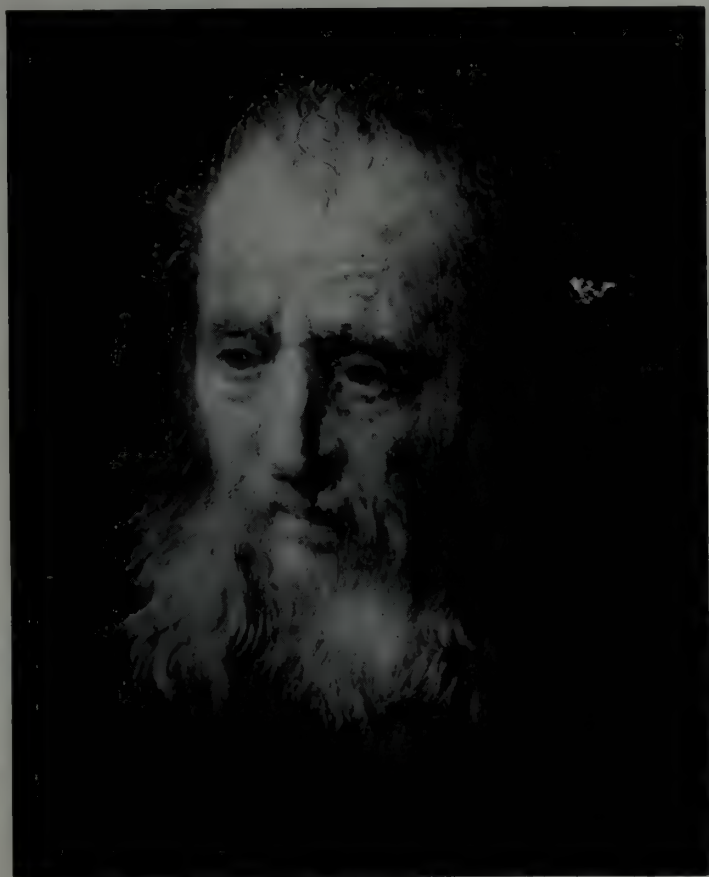
Public Auction October 24 at 8 p.m.

IMPORTANT OLD MASTER PAINTINGS

AND EARLY SCULPTURES

Part One of the Collection of

JOHN and JOHANNA BASS, New York



Head of a Bearded Old Man REMBRANDT
painted about 1632

Among the paintings *Lamentation of Christ* by Van Orley; *Holy Family* by Rubens; *Cardinal Antoine de Trieste* by Van Dyck; *Countess Charlemont and Her Son* by Lawrence; and other works by Bassano, Koffermans, Lely, Vermeer, Reynolds and paintings of the Aragonese, Pyrenees, Byzantine and Umbrian Schools.

Sculptures include a Gothic carved, gilded and polychromed wood group of *The Madonna and Child*, Austrian, circa 1480; a carved, gilded and polychromed wood group of *S. George and The Dragon*, Burgundian, circa 1480; a carved, gilded and polychromed wood group of *Christ and The Virgin*, Austrian, XVIII century; of interest, a complete set of gold and silver woven silk embroidery mass vestments, Austrian, XVII century.

On Public View from
October 20

Extensively Illustrated Catalogue Two Dollars

Air Mail Additional. Available in late September at

London: DAWSON'S OF PALL MALL, 16 Pall Mall, S.W.1

Paris: PIERRE BERES, 14 Avenue de Friedland

Zurich: EMIL HARTMANN, Limmatstrasse 285 (*European Representative*)

or direct PARKE-BERNET GALLERIES

Cable: PARKGAL

AN IMPORTANT
LOUIS XV COMMODE

with Chinoiserie decoration in black and gold lacquer and mounted with bronze dore and original marble top. Signed 'Macret' M.E. 1758. Illustrated in: Comte Salverte *Les Ebenistes du 18e Siecle*—Plate XLII, also in Molinier *Le Mobilier français du 17e et 18e Siecle*, page 116.

Height - 2 ft. 11 $\frac{1}{4}$ in. Width - 5 ft. 4 $\frac{1}{2}$ in.
Depth - 2 ft. 3 in.

Vernay

Member of Art and Antique Dealers League of America
Member of New York Antique and Art Dealers Association

124 East 55th Street, New York 22 • PLaza 3-8060



OLD ENGLISH FURNITURE • SILVER • PORCELAIN • PAINTINGS • GLASS



NEWHOUSE GALLERIES

ESTABLISHED 1878

FINE PAINTINGS

An Arrangement of Flowers
by

JEAN PHILIPPE van THIELEN

1618-1667

18 $\frac{1}{2}$ × 13 $\frac{1}{4}$ inches on panel

15 EAST 57th STREET, NEW YORK
N.Y.



Wakefield-Scearce Galleries

Old Science Hill Chapel, Shelbyville,
Kentucky

*on the main road (U.S.60) between
Louisville and Lexington*

Telephone: (Area Code 502) ME. 3-4382

American coin silver tea service of
fine quality and exceptional weight
New York, circa 1820



SHAH ABAS, 16th Century, in excellent condition.
4 ft. 9 in. x 6 ft. 10 in.

Rare Collection of **ANTIQUE RUGS**
PERSIAN • TURKISH • CHINESE • SPANISH
Antique Textiles

BESHIR GALLERIES
699 MADISON AVENUE NEW YORK 21, N.Y.

pierre matisse gallery

Balthus	Mac Iver
Calliannis	Dubuffet
Rivera	Miró
Le Corbusier	Riopelle
Saura	Millares
Butler	Marini
Giacometti	Rozak

41 East 57th Street, New York 22, N.Y.



Tapestry, ALLEGORY OF GEOMETRY, by Jan Raes, Brussels. Dated and monogrammed 1619. Described and illustrated in a monograph by Prof. E. Kumsch of Dresden, Germany, published by Stengel & Co. G.m.b.H., of Dresden, July 1917.

Approximate Size:
10 ft. 1½ in. by 7 ft. 5 in.
Excellent condition, vivid colors

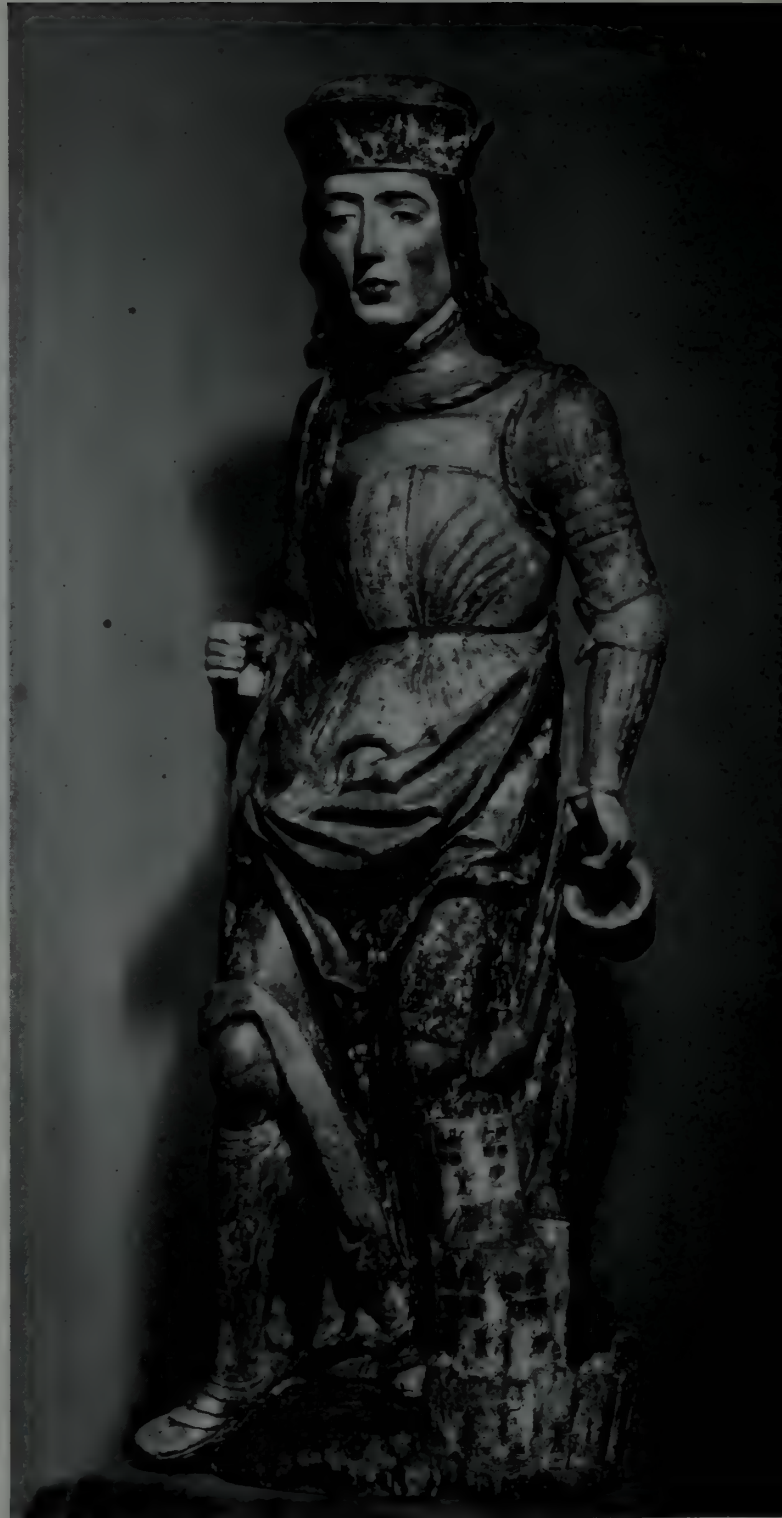
One of a series of tapestries of allegories of the liberal arts and sciences which frequently were the subject of artistic interpretation during the 16th and 17th Centuries. The main figure is the Greek mathematician, Pythagoras, shown explaining the Pythagorean Theorem, an example of which is visible in the book he is holding. His pupil, Philolaus, who wrote the first book on geometry, is shown working on a geometrical construction. In the background is a young man with a staff. Of special interest and value is the border, which Prof. Kumsch points out is rarely found in a tapestry of this type. The border attached around the centerpiece shows the system of the elements: fire, water, air, earth and ether. The emblems at the top are coats-of-arms of three aristocratic Spanish families, presumably prior owners of the tapestry: the Counts of Oñate of the House of Guevara, the Dukes of Feria of the House of Figueroa and the Counts of Buelna of the House of Niño. Prof. Kumsch notes that the design of the tapestry shows an affinity to the style of Rubens and assumes the author of the design was one of Rubens' pupils.

For sale by private collector. For appointment, contact:

Mr. GEORGE WALDES

c/o WALDES KOHINOOR, INC.

47-16 Austel Place, Long Island City 1, N.Y., U.S.A.



*Saint Florian, by an Upper Rhenish Master
Circa 1500, Original Polychrome
Height 60 inches*

EDWARD R. LUBIN
INC.

*Masterpieces of Gothic, Renaissance and
Baroque Art*

17 EAST 64th STREET, NEW YORK 21
NEW YORK

CENTRAL PICTURE GALLERIES

OSKAR KLEIN

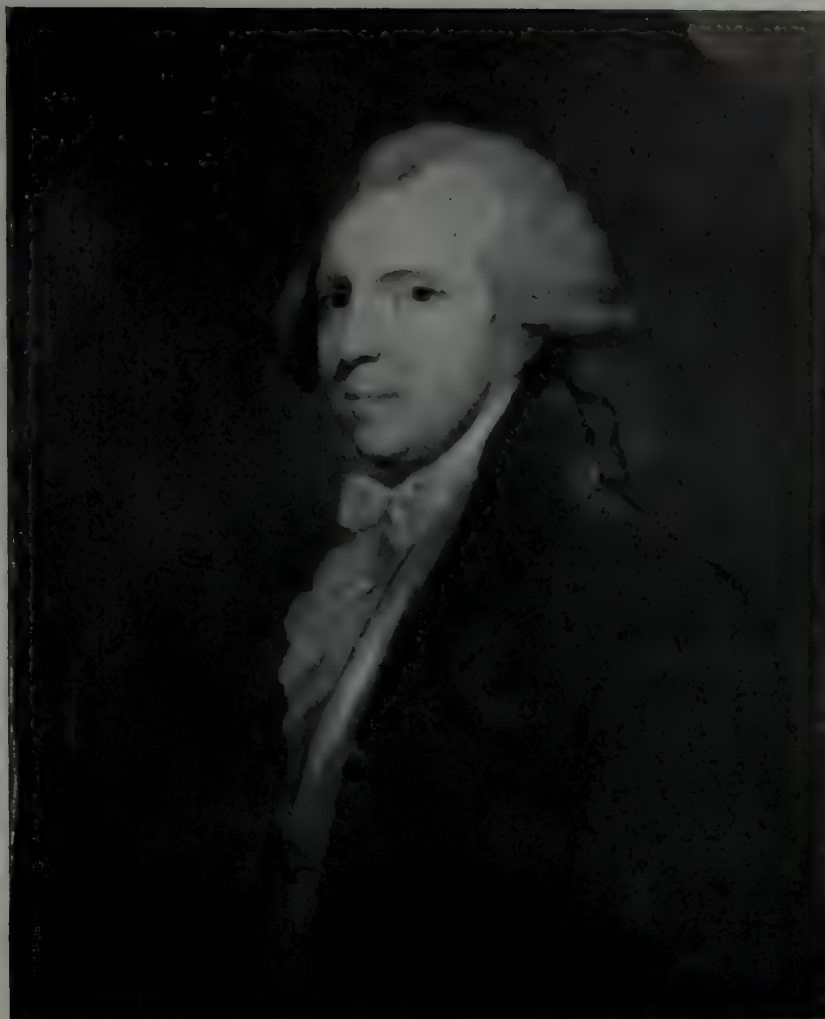
GILBERT STUART

Canvas 28 × 22 inches

624 MADISON AVENUE

NEW YORK 22

TEL. EL 5-6564



One of a fine and rare pair of Louis XV painted and parcel-gilded consoles, with simulated marble tops. Circa 1765.

Length: 36½"

Height: 33½"

Depth: 18½"

DIRECT IMPORTERS

MRS. ALFRED PHILLIPS
President



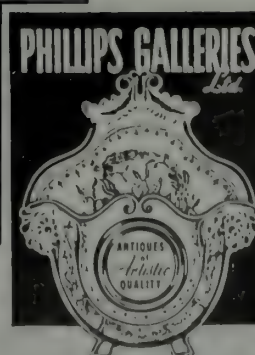
PHILLIPS GALLERIES *Ltd.*

Member Art and Antique Dealers League of America, Inc.

119 EAST 57th STREET, NEW YORK CITY



PLaza 5-9073





*Giovanni
Paola
Pannini*

1 6 9 1 - 1 7 6 5

44 by 29½ inches

Manheim Galleries

409 ROYAL STREET, NEW ORLEANS 12
2518 FAIRMOUNT • DALLAS 1, TEXAS

GOTHIC

WOODCARVING
BELIEVED TO
BE ST JOHN
THE BAPTIST



YEADEL & FIELD

1099 Coast Boulevard South, Laguna Beach, California

GAUGUIN'S SKETCHBOOK

1884-1888

122 PAGES IN FACSIMILE

LIMITED EDITION — NO. 1-1,000

Text by RAYMOND COGNAT

Foreword by JOHN REWALD

Replica and Separate Texts in Slip Case

Price: \$30.00

Reproduced from The Original Sketchbook

owned by

HAMMER GALLERIES Inc.

51 East 57th Street New York 22 N.Y.

Cable address:
Hammergall, N.Y.

Telephone:
Plaza 8-0410

HUBBARD

October 29 - November 17

Rehn Gallery

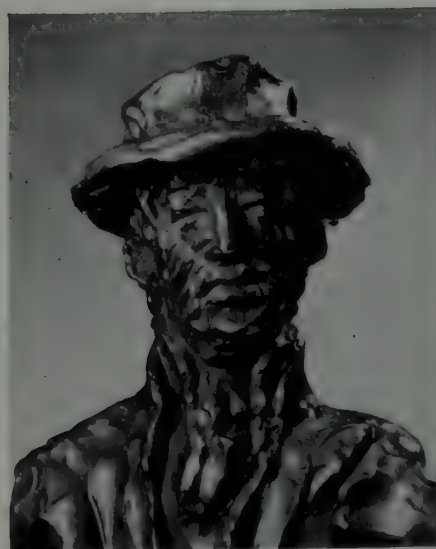
36 East 61 Street, New York 21, N.Y. PI 3-4694



AGNES YARNALL THE CIVIL WAR



CARPET BAGGER



DETAIL

PIETRANTONIO GALLERIES

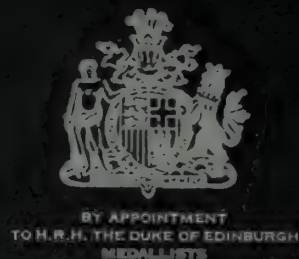
26 EAST 84th STREET, NEW YORK 28, N.Y.

SOUTHAMPTON, LONG ISLAND, N.Y.



SPINK & SON LTD.

EST. 1872



5, 6, 7 King Street, St. James's, London, S.W.1

Cables: SPINK, LONDON

Telephone: WHITEHALL 5275 (5 lines)



STERLING SILVER

An unusual oval bowl and dish with bold gadroon edge, both engraved with contemporary armorials.

Made by John Dawson, Dublin date 1761.

Weight 80.40 ounces. Length 15 inches.

**TRIBUTE
TO THE
BRITISH
ANTIQUAE
DEALER
(33)**

Each month The Connoisseur illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution at home or abroad.



One of a pair of Regency pier glasses with carved giltwood frames, the sides in the form of cluster columns with Prince of Wales feather capitals, the eglomisé panels with a central reserve of musical trophies and flowers and foliage in gilt on a white background, which have been purchased for the Royal Pavilion, Brighton, from Messrs. Prides of London Ltd.



A great art lover

The late Arturo Lopez-Willshaw

'Quanto piace al mondo è breve sogno'

(Petrarch, *Sonetti e Canzoni* 14,1.)

GEORGES S. SALMANN

IN its June number the *Connoisseur* published a lasting tribute to Arturo Lopez, a touching act of homage from a kindred spirit.

The death of this infinitely generous lover and patron of the arts is a sad loss to all who are closely associated with the world of art and culture. His name will always be linked with the efforts to enrich the French national collections, and especially with the restoration of Versailles, which he encouraged with so much discernment and such rare competence.

When one considers the personal achievement which he succeeded in completing in his own home at Neuilly one is tempted to say not only that he died too soon but also that he lived too late. Some of us would prefer to live in an epoch other than our own—in ancient times, in the Middle Ages, or at the time of the Renaissance—but Arturo Lopez wished not only to re-create the age of the *Grand Roi* but also to identify himself with the men of that time, of which he would admit only an idealised image.

He had established—I would almost say imposed—a rhythm of elegance in the social life and receptions of post-war Paris, in which, because of his taste and refinement, he occupied a prominent position. The world will only remember the unrivalled luxury of his fêtes, the beauty of his home, to which the greatest personalities of our time coveted the honour of being invited, and the astonishing quality of the objects with which he delighted to surround himself: and the least of these, in order to be accepted into his collections, had to be a work of art of high quality. But his intimates knew that this exterior and visible setting corresponded with the exceptional quality of the man himself. His spontaneous friendliness knew no distinction of class and his kindness was known to all. One of Arturo Lopez's entourage, who observed that a friend was exploiting his generosity, received the answer: 'Well, he's got to exploit someone so it might just as well be me'.

This great collector would never use his own good fortune or knowledge to the detriment of his neighbour. Some years ago, at a small public art sale, he acquired an important centre piece for a table for a modest sum; because all the experts, and particularly the owners who had sent this object to the sale, were convinced that it was a modern copy. When it was dismantled it was clear that once more his judgment had been correct. Inside



1. Part of the *Grand Salon* looking towards the bedroom. The parquet floors, like all the others in the house, date from the end of the seventeenth century, of the type known as 'de Versailles'. In both these salons the carpets are early eighteenth-century Savonnerie. *Bergères* and armchairs are signed *Hortaux*, of Louis XV period (see No. 4). To the right, in front of the chinoiserie panelling, the coffer on stand with gilt bronze mounts is also of the Louis XV period (see No. 3). On the coffer is a gilt bronze microscope in its case, which once belonged to the Marquise de Pompadour. To the left of the door is a Louis XV bureau plat (see also No. 7). On the small central table, is a small casket *nécessaire* with Chinese lacquer panels, which contains a gold service. The gilt-bronze chandelier in the bedroom seen in the background dates from the beginning of the eighteenth century (see Cat. *Exposition Louis XIV*, Paris, 1960, No. 195, Pl. LIII).

Facing page: *Grande Galerie* on the first floor, dividing the two large salons. Crystal chandelier of the age of Louis XV, furniture of the period of Louis XVI.



2. A Louis XVI *canapé* in painted and gilt wood, after Delanoy. The arms are decorated with acanthus leaves terminating in wide scrolls. The *canapé* is covered with antique red velvet. Height 1 m. 12 cm., width 1 m. 42 cm., depth 74 cm. This is reproduced not only because of its quality but because it was the first work of art bought by M. Lopez, at the age of sixteen. Such a 'first purchase' proves that some rare amateurs are born with that indefinable gift, the 'notion of beauty'.



3. Louis XV marriage coffer on stand, with gilt-bronze mounts. Height 1 m. 06 cm., width 905 cm., depth 50 cm. The pendant of this coffer is in the Marquis de Ganay Collection, Paris.



4. Louis XV *Bergère* in painted and gilt wood, signed *Hortaux*, one of a set. The brocade, woven of gold and silver threads, was made in France for Catherine II, Empress of Russia (1729-96). Height of this chair 98 cm., width 87 cm.

5a. Small table, called *table de Ceres*, in the manner of André Charles Boulle, in tortoiseshell with marquetry of mother-of-pearl, lapis-lazuli and gilt-metal, of early Louis XIV period. Height 75 cm., width 81 cm., depth 54 cm. The top of the table is inspired by the drawings of Jean Berain. Bought at the Victor Rothschild sale, London 1937, (Lot No. 255, Pl. 38). Exhibited: *Louis XIV*, Paris, 1960, Cat. No. 97, Pl. XIX. In the Crown Inventory (*Archives Nationales* o+3333) reference is made to very similar tables (see Folio 47, No. 38: 'A tortoiseshell table with flowers and marquetry'; No. 89: 'Another table similar to the preceding'; Folio 60, No. 284: '5 tables and 2 guéridons, all in marquetry, of different sizes and styles'; see also illustration No. 5b).

was found the signature of one of the most famous goldsmiths of the eighteenth century (No. 10). As soon as he had discovered the name of the former owners who had made so gross a mistake he sent them a substantial cheque.

Whether this was to alleviate their disappointment or to satisfy his own conscience does not matter. Arturo Lopez always despised meanness of any kind and the harshest judgment he ever pronounced on an action which seemed to him reprehensible was limited to the somewhat disillusioned expression: 'How very inelegant'. He liked to see the elegance of the *Grand Siècle* as he imagined it in its exterior forms and in its human contacts included in his own vision of the world. Having thus formulated his creed it was easy for him to create the unique atmosphere of his home. And, as it had been said on another occasion, the atmosphere around a person is generally the reflection of the character of its creator.

He took no interest in pictures. His preference was for objects, and in this domain only the man who has acquired immense culture can hope to attain perfection. He disliked being called a 'collector': his aim was not to amass treasures but to surround himself with harmonious beauty. Nevertheless, for us who see nothing disparaging in the term 'collector' he was one of those who established a landmark in the history of art.





5b. Part of a Gobelin tapestry woven between 1673-1680, the fourteenth piece of the series *Histoire du Roi*, after Le Brun, Gobelin Factory, Musée des Gobelins, Paris. In this tapestry Louis XIV, accompanied by Colbert (see the legend on the lower border) can be seen and among a number of art objects made by the artists of his own workshops is a table of a type similar to that reproduced here (No. 5a). This tapestry was re-woven several times, and there still exists the black chalk study (*Cabinet des Dessins du Louvre*, *Inventaire* No. 5946) for it and also the cartoon painted by Pierre de Sève at Versailles.



6. Louis XIV Fauteuil, one of a pair, in gilt wood. Height 1 m. 17 cm., width 71 cm., depth 59 cm. Lambrequin design, with feet incurving (*chantournés en dedans*). According to tradition, Louis XIV originally possessed these armchairs in silver; but when money was urgently required for the Treasury he had them melted down and subsequently re-carved in wood.



7. Grand bureau plat, richly ornamented with chased and gilt bronzes, signed *I. Dubois*, period of Louis XV. Height 83 cm., width 1 m. 95 cm., depth 93 cm. For the quality of its bronzes, the beauty of its marquetry, and the care shown in the execution of the smallest details this bureau plat may be considered one of the finest extant.

8. Louis XV silver ewer, 27 $\frac{3}{4}$ cm. high with basin (basin not reproduced). Poinçons of: *Maître Ch. Spire*, 15-X-1736; *Charge Eloy Brichard* ('A' garlanded and crowned, incised 1-X-1756); 'S' crowned, incised 21-7-1758; *décharge* 1756-62, countermarked 1762-1768.

Whether by pure coincidence or because of one of those rare affinities which can be observed from time to time, it happened that his passion for the period of Louis XIV and his search for perfection in this field found a correspondence in the scientific researches in the same historical period conducted by Pierre Verlet, whom he counted among his friends. The studies of the art historian and the tastes of the great amateur complemented each other, as had been the case fifty years earlier with Morgan and Bode. But here the comparison ends. Whereas Morgan's home became, according to the taste of his time, an enormous would-be historical reconstruction, that of Arturo Lopez is all harmony and refinement.

While still a young man he acquired, near the Bois de Boulogne, the house of a great collector of the preceding period, Rodochanaki. A street as quiet as if it were in the country, an immense portal opening on to a paved courtyard, surrounded by buildings; on the ground floor: the great entrance hall, inside, to the right, the horse from the Capitol, 'il Cavallo di Monte Cavallo', without its Marcus Aurelius, in front, some steps leading to a room furnished with exquisite eighteenth-century chairs, all upholstered with leather, a large chimneypiece, and the first glimpse of the enchanting garden with its immense pool, in the shade of tall trees, the province of his wife, who shared his artistic tastes. To the left, the great staircase leading to the *étage noble* as it was called in time past. Here is the *Grande Galerie* (see frontispiece)





9. Louis XV candelabrum, one of a set of four. Maître: François-Thomas Germain 1748, 'Fait par Th. Germain sculpr. et orfre. du Roi aux Galleries du Louvre à Paris'. It once belonged to Pedro I, Emperor of Brasil (1798-1834).



10. Large silver centrepiece, age of Louis XV. Height 49 cm., poinçon of François-Thomas Germain. Signed and dated: 'Fait par F. T. Germain sculpr. et orfre. du Roi aux Galleries du Louvre à Paris 1758'. Originally belonging to the Portuguese Court, it passed into the hands of the Emperor Pedro I of Brasil. Exhibition: *Le Siècle du Rococò*, Munich 1958, No. 604. Bibliography: Arno Schönberger/Halldor Soehner: *Die Welt des Rokoko*, Munich, Pl. 257, detail.

and to the right and left, rooms filled with fabulous furniture (Nos. 1 to 5) set against superb panelling; the extraordinary bedroom, worthy of one of the royal châteaux; and the dining room in which, displayed on marble stands—like an eighteenth-century picture—glitter the *ensemble* of silver objects of the *Grand Siècle*, undoubtedly the finest of all the Parisian collections (Nos. 9, 10 and 11). I have reproduced three pieces only, chosen at random: even if space permitted the reproduction of all, nothing could give any idea of what this spectacle is really like.

And then, well, there were charming secret stairways and passages leading to rooms where he delighted to entertain his

intimates, the little room containing Renaissance crystals and jewels, and the bird room—where the birds were very much alive—and I forget the rest . . .

All this was not a deliberate reconstruction of a château; it was the dream of a man of immense sensibility, a dream which had become a reality while yet preserving the quality of a dream, the spiritual offspring of a man in love with beauty and with a certain manner of living.

Some have tried to describe him as 'the last survivor of the *Grand Siècle*'. I would prefer to say: 'Whoever met him wished to become his friend'.

on next pages

II. Italian, sixteenth-century goblet in rock crystal in the form of a chimera, mounted in enamelled gold, decorated with precious stones. Height 17 cm., length 315 cm. This goblet dates from about 1580 and was made in a Milanese workshop. The enamelling, judging from its designs and colouring, comes from a workshop to the north of the Alps (Augsburg?). The enamels should be compared with those of No. R-13g, *Schatzkammer der Residenz*, Munich (Cat. No. 572).

12a and b. Pendant jewel in enamelled gold, with precious stones and baroque pearl: Siren combing her hair, looking into a mirror. Italian, second half of the sixteenth century. Height (with chain) 10½ cm. From the Earl Canning Collection and the Goldschmidt-Rothschild Collection, to be compared with the 'Canning Jewel' at the Victoria and Albert Museum, No. M.2697-1931. The enamelled inscription on the back of the tail reads: 'Fallit aspectus cantusque sirenae' (Deceitful is the appearance of the siren and deceitful her song). Both illustrations by courtesy of Messrs. S. J. Phillips, Ltd., London. The remainder by Sartony, Paris.









Silver at Althorp

A. G. GRIMWADE, F.S.A.

1. The Marlborough Plate

IN this and succeeding articles it is my intention to survey in detail the many important pieces of plate in the possession of Earl Spencer, which, without question, establish the family collection at Althorp, Northamptonshire, as one of the greatest surviving groups of English ancestral silver. In its most important section, the ceremonial plate of the great Duke of Marlborough is unique. No other single group belonging to so great a man can be put beside it. That it should have its home at Althorp rather than Blenheim is due to Duchess Sarah's fondness for her grandson, John Spencer, the youngest son of her daughter Anne and the Earl of Sunderland. It is clear from the rare and interesting inventories of plate still preserved at Althorp that Sarah gave considerable quantities of silver to John Spencer in her lifetime; and when she died he succeeded to a large portion of her wealth, which included still more of the Marlborough plate. His eldest surviving brother, Charles, became 3rd Duke of Marlborough in 1733 on the death of his aunt, Henrietta, created Duchess by Act of Parliament after her father's death. But John subsequently succeeded to the Sunderland estates and in this way the Marlborough plate came to Althorp.

The principal pieces of the Marlborough silver have been comparatively widely known to the world since they were exhibited at the South Kensington Loan Exhibition of 1862. Although the plate lists at Althorp describe them as 'The King's Plate' and list them as supplied by the Indenture of 3rd September, 1701, no original documentary evidence of their origin has hitherto been sought for. It is therefore gratifying to find that the Jewel Office Accounts for 1701 substantiate this, and contain not only a full list of the pieces with their weights and cost (*Lord Chamberlain's Jewel Office Plate Book*, Public Record Office, L.C.9.46), but also the list as delivered to the Duke's servant George Curtis (*Jewel Office Day Book* L.C.9.44). Both the Account List and the Delivery List bear the same date 'Sep. 3. 1701'. While the account is headed simply 'Erl Malbrough. New Plate', the Day Book list is more explicit; 'Delivered unto the Rt. Honble. the Earle of Marleborough as Ambassar Extraordinary from His Majtie to the States Genll'. Marlborough was appointed Commander-in-Chief of the English forces in Holland in the summer of 1701 and as plenipotentiary for the negotiations at The Hague designed to form the alliance against France. He sailed with the King from Margate on 1st July and the plate must therefore have followed him. In the plate lists at Althorp there is a list dated 14th May, 1712, headed 'An account of all the plate of the Duke and Duchess of Marlborough' with a sub-heading 'an account of the plate given by King William as it stands in the Indenture the third day of September 1701 upon the account of

being Ambassador to the States General'. This list agrees (although in a different order) with the Jewel Office list.

The first item in the lists is naturally enough the largest: 'one large Cesterne Curiously Enchaced wt. 1944 oz. 4 dwts at 10s. 6d. £1020-14-0'. This can be identified with the Wine Cistern by Philip Rollos bearing the hallmarks for 1701 (No. 1), but it must be admitted that the description seems over enthusiastic. As can be seen, the cistern has a plain body, with which the 'Curiously Enchaced' of the Jewel Office clerk is somewhat stretched to reconcile. The present weight of the cistern is 1,920 ounces, and although this might seem a discrepancy at first sight, a loss of 24 ounces is in fact only a little over one per cent. Far smaller pieces can frequently be proved, by comparison of an original weight scratched on them and their present weight, to have lost a higher proportion of their metal through cleaning over the years. This discrepancy is therefore to be expected, and we are left to reconcile the plain appearance of the piece with its original description, which we can only ascribe to the eye-dazzling qualities of such a monumental piece.

Philip Rollos, the Huguenot maker, was a considerable exponent of these largest of all silver vessels. A very small example by him of the same year (only 280 ounces) was formerly in the Foley-Grey Collection. The next recorded is the important example of 1705 bearing the arms of the 1st Duke of Kingston sold by Elizabeth Chudleigh to Catherine II of Russia and now in the Hermitage. This is followed by the Marquess of Exeter's example on four scroll feet; higher than the Marlborough vessel and bearing only the maker's mark, probably dating from about 1710, and the list is closed by another smaller cistern with Royal arms, originally in the Earl of Home Collection, and subsequently in the Girdwood and W. R. Hearst Collections. Before passing on to the other pieces it should be mentioned that unfortunately no goldsmith's name appears in the Jewel Office account. The fact that the other identifiable pieces are by Pierre Harache and John Goode implies that they were probably supplied by the Royal goldsmith, possibly George Garthorne, acting as retailer.

We now come to the smaller wine-cistern with its accompanying 'fountain' or urn. These appear in the accounts as:

'One large ffountaine fineley Enchaced wt. 420 oz. 5 dw. at 10/-
£210-2-6
One small Cesterne finely wrought wt. 467 oz. at 10/-
£233-10-00'

It will be appreciated from their appearance (No. 2) that these, which are by Pierre Harache the younger, the fountain with date letter for 1700, and the cistern, that for 1701,¹ entirely justify the



clerk's description (whatever we may think of his efforts over the larger cistern). These charmingly matched pieces stand high in the maker's surviving works. Unlike Rollos, only one other cistern by Harache is recorded: that of 1697 belonging to the Barber Surgeon's Company, given to them by Queen Anne.

By the same maker is the magnificent pair of rosewater ewers and dishes of 1701 (No. 3). They are immediately recognisable in the Jewel Office list as 'Two large scollop bason knurled round & two Ewers helmet fashion wt. 531 oz. 15 dwt. at 10s p.o. £265-17-6'. The dishes measure 26 inches in diameter and the ewers are 12½ inches high. These two pieces form one of Harache's most pleasing compositions, which he repeated for at least two other noble clients and constitute what must be a unique example of the repetition of the same design. The earliest ewer and dish to this pattern (except that the strapwork on the ewer is of slightly more complex design), are those of 1697 and of the same measurements as the Althorp examples, which were made for the 1st Duke of Devonshire, and which remained at Chatsworth until they appeared at Christie's in 1958, when they subsequently entered an English private collection. Although of the same dimensions, the Devonshire examples weigh 251 oz. 15 dwts., or about 15 ounces less than the average of the Althorp pair. The other parallel example is that of 1702 belonging to the Duke of Portland,² again of the same measurements and design and weighing originally 7 ounces heavier than the Althorp average. In both the Devonshire and Portland dishes the engraved arms are arranged on an axis joining the centres of one of the large curved sections of the border; whereas, as will be seen, the Marlborough arms lie on the axis joining two shell motifs. However, as we shall find, the engraving of the Althorp pieces must be of subsequent date to the pieces themselves.

After the four matched ewers and dishes of the same design, we come to four single ewers without dishes. The first of these, of 1697, belongs to the Vintners' Company, having come from the collection of the Duke of Sussex (sold in 1843).³ A second, of 1700, belongs to the Earl of Ancaster,⁴ also apparently of identical design; while a third, of 1703, which appeared in the Methuen sale at Christie's in 1920, differs from the preceding only by having strapwork similar to the earlier Devonshire ewer. Finally there is an ewer of 1700, which from the meagre catalogue description in an anonymous sale at Christie's in 1888 would appear to belong to the same group. It would seem as if Harache, from 1697 onwards, found that he had created a popular design and did not hesitate to repeat his performance for a succession of noble or indeed royal customers.

We now come to the final item of large English plate usually displayed in this group. These are the fine pilgrim bottles (No. 4), which do not appear in the original Jewel Office list of 3rd September, 1701, and which are shown by the Day Book to have been an afterthought delivered to George Curtis for the Earl on 9th December, 1701: 'A Large pair of Bottles curiously wrought 653 oz. 15 dwts'. These worthy representatives of what is probably the rarest type of large English ceremonial plate bear the date letter for 1701 and the maker's mark of John Goode. The latter entered his mark as a largeworker at Goldsmiths' Hall on 25th July of the year in question with the address of Heming's Row. Beyond this, little, if anything, is known of him and certainly no other pieces of comparable quality to the Marlborough bottles, which from the high technical accomplishment of the workmanship and the particular use of 'cut-card' palm-leaves, give every indication of being the work of the Huguenot school. If this is so we must see in them an example of the practice, known to have existed, of English native goldsmiths or bankers commissioning or obtaining Huguenot-made pieces and marking them



2. Wine fountain and cistern by Pierre Harache, 1700 and 1701. Fountain 23½ inches high. Cistern overall length 27 inches.



3. One of the pair of ewers and dishes by Pierre Harache, 1701. Dish 26 inches diameter. Ewer 12½ inches high.

◀ 1. Large wine-cistern by Philip Rollos, 1701. Overall length 46 inches.



4. One of the pair of pilgrim bottles, by John Goode, 1701.



5. Two of four gilt salvers. Left, by Francis Garthorne, 1694, 11 $\frac{3}{4}$ inches diameter. Right, one of a pair by George Garthorne, 1699, 11 $\frac{1}{2}$ inches diameter.

as their own productions. This theory is supported by the fact that Goode, from the showing of the Goldsmiths' register, had only been free to work on his own since the July before the bottles were delivered. He must surely have been a strange character to have achieved such magnificent pieces in a few months and made no others subsequently to compare with them. We must therefore admit to some mystery over the origin of these rare and important examples of their type.

Before dealing with the other pieces of the Marlborough ceremonial plate, which are in fact not part of the 1701 issue, we should consider the finely engraved arms on the preceding pieces. These are all identical, except in the case of the Harache fountain, where, presumably for reasons of space, the supporters and military trophies are omitted. The arms themselves are those of Churchill quartering three others with Jennings in pretence. John Churchill, while still only a colonel, had married in 1678 the famous Sarah Jennings, who was second daughter and co-heir of Richard Jennings of Sandridge, Hertfordshire. The arms are, however, surmounted by a ducal coronet, encircled by the motto of the Garter and displayed on the double-headed eagle of the Holy Roman Empire, above which is engraved a Prince's crown. When the pieces were issued in 1701 their recipient's title was Earl of Marlborough, the honour he had received from William III two days before the latter's coronation in 1689. He was not elevated to the Dukedom by his new sovereign, Queen Anne, until December, 1702. His victory at Blenheim occurred on 13th August, 1704, and fifteen days later he received from the Emperor Leopold the title of Prince of the Empire. The following year, on 18th November, 1705, the new Emperor Joseph granted him the Principality of Mindelheim in Swabia, which was exchanged for the county of Mellenberg in Upper Austria in 1713. The grant of the title in 1705 includes, as an augmentation to his arms, the Imperial eagle on the breast of which the arms should be displayed.⁶ It would therefore seem that, although from 1702 the ducal coronet and Garter motto could have been engraved, the Imperial eagle is such an integral part of the composition that the whole arms must have been executed in one, and that this could not have been done until the end of 1705 at the earliest. Ambassadorial plate is, almost without exception, found bearing the arms of the sovereign of the time, but there is no visible sign on these important pieces of erasure and re-engraving of the present arms. Furthermore there is no separate charge in the Jewel Office account, as normally, for the engraving. Yet it is difficult to believe that pieces for such an exalted personage should have first been used without armorial evidence of their royal origin and status. One is therefore inclined to the view that the massiveness of the metal made it possible to achieve a successful removal of the Royal arms for a replacement of Marlborough's own achievement in about 1706.

Another item of the Jewel Office account—'Eight Sallver knurled w. 338 oz. 11 dw. at 9s p.o. £152-6-6'—may possibly be partly identifiable with the four gilt salvers still at Althorp (No. 5). Of these, which measure 11 $\frac{3}{4}$ and 11 $\frac{1}{2}$ inches diameter, one is by Francis Garthorne, 1694; a pair by George Garthorne, 1699; and the fourth bears the maker's mark only, *R.L.* a fleur-de-lys below, attributed to Ralph Leeke. Like the previously discussed pieces, the salvers bear the ducal arms and eagle of the Empire. While these may be half of the 1701 issue of salvers, the matter is not certain. Firstly they are gilt, and no gilt plate was issued in the indenture of that year. Secondly the Althorp list of 14th May, 1712, already quoted, not only gives the eight salvers of the 1701 list but continues with another list headed 'A note of the plate the Duke of Marlborough had when he was made Commander in Chief in Flanders after Queen Anne came to the



6. One of two sets of gilt casters, by George Garthorne, 1700: 7¼ inches and 9½ inches high.

Crown'. This contains the item '4 Gilt knurled Salvers 165 oz. 10 dwts'; so that these would seem to be part of a separate issue. The same 'note' also includes 'Six Casters gilt 96 oz.', which must be identified with the fine double set of cylindrical casters (No. 6). The larger of these measure 9½ inches high and the smaller 7¼ inches. One set of three is by George Garthorne, 1700, but in the other set the larger caster is by Thomas Farrer of 1714 and is differently engraved. It is clear that this is a replacement for the original sixth caster of the number in the 1712 list. It will be seen that the armorials on these pieces are similar to the salvers and preceding pieces. A further item from the same list—'One gilt bason & Ewer 129 oz. 10 dwts'—can be identified in the Althorp strongroom with the beautiful associated oval dish and helmet ewer (No. 10). The latter, 8½ inches high, is the earlier piece of the two, being by Charles Shelley, 1668, while the dish, which is 21½ inches wide, was not made by Francis Garthorne until 1692. It should be recalled that both George and Francis Garthorne, as well as Charles Shelley, are known to have supplied royal plate between them for a period from the reign of Charles II to that of Queen Anne.

We now pass to the two pairs of French vessels of the utmost rarity which are associated with the preceding group. First the pair of ewers (No. 7). These bear the Paris date letter for 1674, as

well as the poinçons of the Fermier-Général, Vincent Fortier, and the maker's mark of Charles Petit, distinguished by a mari-gold. Little is known of the maker, but Henri Nocq in *Le Poinçon de Paris*, illustrates another covered ewer of the same year by him, of a rather more elaborate design with gadrooned borders, 'cut-card' petals to the body, and fluted spout. As is well known, French plate of earlier date than 1700 is of the greatest rarity and it is remarkable to find not only these ewers but also the pilgrim bottles in an English ancestral collection. The ewers at least appear to have been part of the plate brought back by Colonel Churchill from France in 1675. The *Calendar of Treasury Books*, 1672-1675 contains the following entry: '8 Oct. 1675. Warrant from Treasurer Danby to the Customs Commissioners for the delivery, Customs free, of two trunks of silver plate now in the Custom House and belonging to Col. John Churchill, being part of his equipage lately brought out of France'.⁶ The list contains, among a number of other pieces, '2 ewers', which may well be the present examples.

The pair of plain pilgrim bottles (No. 8) afford an interesting contrast to the elaborate English pair of 1701. They show in fact little change from the general appearance of the remarkable example of 1581-2 in the Louvre—part of the plate of the Chapel of the Order of the St. Esprit—except for the presence of the



7. (Above) Pair of French ewers, by Charles Petit, Paris 1674, 8 $\frac{3}{4}$ inches high. 8. (Below) Pair of French pilgrim bottles, Paris, 1657 or 1682.



'cut-card' trefoils round the base and mask handles in place of the sixteenth-century dragon scrolls. The Marlborough bottles have previously been said to bear the Paris date letter for 1682 and there is also a small mark which may perhaps be the 'poinçon de contremarque' of Paul Brion de Saussoy, the Fermier of the day. But this is not certain, and it is quite possible that the date letter may instead be that of the year 1657; a period when little is definitely known of the marks used. Since the general traditional style of the bottles and the 'cut-card' work could well be of that date, it is tempting to identify the bottles with the '2 flagons' which also occur in the warrant to the Customs Commissioners of 1675.

Both pairs of French pieces are engraved with the Churchill arms surmounted by Earl's coronet. These may have been added after his creation to that rank in 1689, since space would have permitted; although the inward curving fronds of the palms suggest that they were designed to frame the coronet, in which case the whole achievement must be considered to date from after the grant of the earldom. It is clear that Churchill had won high renown in France through his share with Monmouth and d'Artagnan in the storming of Maastricht in July, 1673, in the following March being appointed Colonel of the English regiment of infantry in the service of France, before which he was presented at Versailles and received the personal thanks of Louis XIV.⁷ One may well see in the French ewers and bottles the actual gift of the *Roi Soleil* to the gallant colonel (and perhaps the rest of the plate which he brought back from France—now, alas, not to be found). The fact that Churchill was given leave to import these pieces free of duty suggests that there may have been special reasons for the gesture. It is interesting to note that in one of the Althorp plate lists—'An Account of the Plate Delivered by Robert the Butler on his going away 30th April 1712'—these French ewers and bottles are clearly differentiated as 'Old Plate' in distinction to the 'King's Plate', which comprises the English pieces of 1701.

The last item to be mentioned here is the unique pair of gold ice-pails (No. 9). They measure 10½ inches high, weigh a total of 365 ounces, and are unmarked. According to E. Alfred Jones (*Old English Gold Plate*, plate XVI) there were originally four, two having been melted down in the past, but this is now known to be an incorrect statement. They are traditionally said to have been presented by Queen Anne to the Duke of Marlborough in gratitude for his victory of Blenheim. Yet it is curious that, in spite of the documentation attaching to all the other important pieces provided by the plate lists at Althorp, there is no recorded indication of this. It is apparent that their precise purpose seems to have been misunderstood from an early date, since they first appear as '2 very large gold ewers' in the list minuted by the Duchess on 18th May, 1712 'when Robin went away', while in Sarah's will they appear as 'my two large gold flagons' bequeathed of course to John Spencer. A further list of 'Plate at Marlborough House Nov. 14. 1744' refers to '2 gold flaggons that are in the Iron Chest' and another list of about the same time has '2 large Flaggons with wrought handles 181.13'

183.13

365.6. This vagueness as to their precise nature certainly substantiates their origin as a royal gift, which might well have been gratefully received by the recipient with an uncertainty as to the precise function of the vessels themselves!⁸ The general style of the pieces, with their essentially English rather than Huguenot fluting, is fully compatible with their dating from not later than 1704. As we have seen, they were listed in 1712. Their regal nature, and the absence



9. One of a pair of gold ice-pails, unmarked, circa 1700, 10½ inches high.



10. Gilt rosewater dish, by Francis Garthorne, 1692, 21½ inches wide. Ewer by Charles Shelley, 1668, 8¼ inches high.

of any marks, also fully support the tradition of their royal origin; although one cannot resist a slight sense of disappointment that they bear no arms to set the seal on this.

NOTES

¹There has been confusion in the past over the dates of these two pieces. Both were called 1700 in the South Kensington Exhibition Catalogue of 1862, and Jackson followed this. In the Park Lane Loan Exhibition of 1929 both were dated 1701, as was the cistern correctly in the Northampton 'Treasures from Country Houses' Exhibition, 1951.

²E. A. Jones. *Catalogue of Plate belonging to the Duke of Portland, K.G.* 1935.

³Exhibition of City Plate. Goldsmiths' Hall 1951 (No. 182).

⁴Loan Exhibition. Seaford House, 1929 (No. 411).

⁵*The Complete Peerage*. Marlborough. Vol. VIII, p. 493, note (d).

⁶*Out Letters* (Customs), Vol. III, p. 35. Duke of Leeds.

⁷Winston S. Churchill. *Marlborough*, Vol. I, p. 107.

⁸From the evidence of surviving pieces it would seem that the wine-cooler of Queen Anne's day was an extremely rare vessel, the function being normally performed by the larger and well-established cistern.

Gwen John

J. WOOD PALMER

OTHER than Gwen John, there can be few contemporary artists in any country who have immortalized so tenderly in their drawings so many plain young women. In the sitters for her paintings this common denominator is often absent—Dorelia was beautiful, some of the nuns and perhaps the Con-valescent, to mention only a few—but in her drawings she seemed to be attracted to a series of husks whose unprepossessing surfaces, in her hands, were only incidental to her purpose. Her purpose, of course, was the discovery and revelation of mood rather than character and this was invariably achieved by means of a combination of intuition and persistence which must have disturbed many of her sitters, particularly those who were at an age when they long to be understood but at the same time are resentful of being laid bare. The sulks in her children sometimes prinked out in unlovely hats or more often ironed into uniformity by the Orphanage, the unrest in her adolescents quietly agonising about life inside their developing bodies, the melancholy of her maturer girls and women waiting for anything life may bring, not resigned but neither very sanguine about the result; all this is shown in drawings with a clarity which could have been realised only by a woman whose perception had been heightened by the fact that her emotions, always in her case in a state of flux, found an echo in the child, the girl, the woman posed before her in an attitude of contrived calm. In this she is the direct antithesis of her brother, Augustus, whose panache, impatience and brilliant grasp of character resulted in drawings with perhaps a more immediate impact but which ‘date’, as hers do not, because they are not concerned with universal truths.

Perhaps her drawings and paintings do not ‘date’ for us also because she was never ‘en rapport’ with the artistic climate of England, and the interim period of London and the Slade School after her upbringing in Wales and before her life in France made no formative impression on her. The essence of her work rises from her life in Paris, the strange enclosed years of poverty when she modelled for Rodin, enjoyed the sympathetic friendship of Rilke, surrounded herself with cats which always, in the French phrase, ‘ate well’ while she herself went short, and developed her own methods of painting and scientific organisation of colour, the rudiments of which she had learned in Whistler’s atelier. The most superficial study of her paintings gouaches and drawings is enough to show that she was influenced very little by other artists; and although she might admire certain of them—

Cézanne for example—it was only with caution and reserve as if she felt that in some way they constituted a danger. Obstinate by nature and convinced of her own gifts, she was determined not to be deflected from the course she had mapped out, and her integrity must have been frightening. She herself was the chief victim but others suffered as well. There is on record a visit she made with Rodin to an exhibition of Marie Laurencin. The spectacle of all this shallow froth and fondant elicits in her journals only two words. ‘We laughed.’

When an easier life seemed in sight and she had made a little money from an exhibition of her work in England, and had bought with the proceeds a small property in the suburb of Meudon—a kind of shack, and a fenced garden which was a riot of weeds and long grass perfect for her cats—she complicated her life by becoming a Roman Catholic. The resultant battles between her native Celtic common-sense and the small bigotries of curés backed by their blinkered faith, the emotional upsets of her idealised love affairs with the most potentially unrewarding persons who always failed to measure up to her standards and sank one after the other in a welter of recrimination, the masochistic surrender, mostly by correspondence, to the domineering Jacques Maritain; all this against a background of leaking wooden roofs, total disregard of calories and comfort, and the companionship of countless cats fighting for succulent fish-heads in a jungle of willow-herb, produced for us some of the most serene paintings and drawings of our time.

Serenity is the surface view of them and will be comfortably accepted by ninety-nine out of a hundred, though even they will have a slightly uncomfortable feeling that there is more to it than that. And indeed there is. What marks Gwen John out as extraordinary, someone in a class apart, is not so much the technique or the quality of her work as the sensation her paintings or drawings induce at second glance. The veneer of tranquillity is a deception, a barrier partly unconscious put up by a more than ordinarily tortured artist who, while in no sense humble, wished to remain elusive while she worked out her own salvation. Behind is an emotional vista that has no end because it goes round and round in the mind in circles of ever increasing involvement and intensity and memory and regret and hope. It is by reason of this inspired snare, laid with whatever diffidence by a notoriously self-effacing woman, that we can never escape or forget her.



Portrait of Fanella Lovell. Pencil and wash. $12\frac{1}{2}$ in. $\times$ $8\frac{1}{2}$ in.

Private collection, London



Bust of a girl. Charcoal. Actual size

The Matthiesen Gallery, London



Head of a girl. Pencil and wash. Actual size

Private collection, London



Seated girl, hands in her lap. Black chalk and wash. Actual size

The Matthiesen Gallery, London

Sir William Russell Flint in the Diploma Gallery

ADRIAN BURY, R.W.S.

SIR William Russell Flint is among the few artists who have designed and realised their lives on some plan of progressive achievement, fame, wealth, and happiness. He may, of course, have been helped by a singularly fortunate destiny. But nevertheless he can look back on a consistent career from the time when at the age of fourteen he began a six-year training as a lithographic draughtsman with an Edinburgh printing firm to the culminating triumph of the present Royal Academy Diploma Gallery exhibition.

I do not doubt that Willie Flint hated that apprenticeship and longed to be free to devote his pregnant mind and dexterous hand to the study of worthier things than labels and show-cards. Freedom was to come, and the hard discipline of those formative years, plus a most conscientious temperament, was the foundation of the artist's life-long 'apprenticeship' to his search for aesthetic perfection.

Russell Flint has been prominent in the art world for nearly the whole of this century, first as a recorder of topical events for the *Illustrated London News*, then as an illuminator of the classics of poetry. (I use the word illuminator in the sense that his illustrations were appropriately more imaginative than realistic.) For at least forty years he has been a painter of the figure and landscape, as his own moods rather than the moods of others have dictated.

Born in 1880, Russell Flint was fortunate in 'arriving' at a time when masterly technique and explicit subject matter were still essential. In fact, it was considered impossible to be an artist without them. As a figure draughtsman Flint is conspicuous in his generation. I cannot recall any contemporary since 1920 who has excelled him as a stylist. Nor do his works lose authority when compared with the figure drawings of any period. His manner and vision have been aligned with the French eighteenth-century school, but at his best Flint is more profound and less



No. 1 Slip, Devonport. Watercolour, 26½ × 19½ inches.

facile than the Frenchmen. Though he shares with them an enthusiasm for graceful proportions, natural movement and lovely features, we must remember that these characteristics in art, as in life, are far older than Watteau, Boucher, Fragonard, and others, and have been more or less continuous since the days of the ancient Greeks.

Moving round the Diploma rooms we are delighted by a pageant of beauty—spirited exercises in draughtsmanship, selected oil and tempera paintings, some of which have been pictures of the year in this same Royal Academy. These figures would in themselves assure Flint's place in the pantheon of European art. But it is only when we reluctantly detach ourselves from their enchantment that we are made aware of the artist's genius as a painter of landscapes and buildings in watercolours.

Student as I am of the history of this medium, I know that at the beginning of this century this branch of art was in need of new masters to revive the tradition and prove it capable of further creative evolution. I venture to say that Sir William Russell Flint's watercolours have done more than any others to restore the high technical standard and sense of beauty that are part of our national pride in watercolour painting. Look



The Nun's Class, La Charité. Watercolour, 19½ × 26½ inches.



The Square House, Vaugelas. Watercolour, 19½ × 26½ inches.



Variations. Watercolour, $19\frac{1}{2} \times 26\frac{1}{2}$ inches.



Ponte della Paglia, Venice. Watercolour, $19\frac{1}{2} \times 26\frac{1}{2}$ inches.



Summer on the Drôme. Watercolour, $22 \times 14\frac{3}{4}$ inches.

particularly at some of the artist's landscape and architectural subjects without the ancillary charm of figure interest.

In this brief appreciation there is not space to discuss at length a technical skill apt to mystify and baffle even the most gifted practitioners of watercolour. One can say, however, that this style is the result of fine observation in the first place, and a complete understanding of the medium's capabilities in the second place. Clarity of tint and tone—whether attained at one go, or contrived by the subtlest superimposition of washes—are the artist's objective, and these conditions are invariably present however difficult or complex the picture.

In addition to many well known examples, the present comprehensive exhibition brings before the public a large variety of subjects hitherto known only to the artist's intimate friends or to the careful student of his work as a whole.

At a time when some forms of art would appear to have

abandoned interest in life, it is both consoling and inspiring to be reminded by this exhibition of an artist who has remained optimistically true to his ideal throughout a long and arduous career. Who would think, looking at the vigour of Sir William's latest work done within the last few weeks, that he is in his eighty-third year? From the earliest drawings of his 'teens to those dated 1962 there is an inflexible resolution—a resolution to express truth by the best available means. Having won his freedom very early he had the great good fortune to win countless admirers simply by working hard to please himself.

The ideal that Sir William set himself may be unfashionable with the intellectuals of art, but it has remained and will remain steadfast with humanity. I expect Sir William will smile modestly and gratefully when I conclude by saying that never was the industrious apprentice of art better or more deservedly rewarded for his industry, both in the spiritual and material sense.

Manet in Spain

A recently discovered study
for the Boston Museum's
Moine en prière

JACQUES MATHEY

2. Spanish lady with a fan.



3. Three studies for a monk. *Private Collection.*

'MANET'S Spanish vocation was no imitation but a profound affinity through feeling, the feeling for a certain mystical grandeur in realism.'

Nothing illustrates these words of Paul Jamot better than the masterly sketches of heads (No. 1) which served as a preliminary study for the *Moine en Prière* (No. 5) belonging to the painter Jacques-Emile Blanche. This composition was painted in 1865, but we do not know whether it was before or after Manet's short visit to Spain at the end of August and the beginning of September, when he went to Madrid by way of Burgos and Valladolid. He stayed in Madrid only eight days, a very brief sojourn with the Castilian painters and their models for a painter whose work showed such a marked vein of Spanish influence. Certainly the youthful Manet must have been taken by his uncle Fournier, a great lover of painting, to the Louvre, where until 1848 was shown the Spanish collection assembled by Louis-Philippe and where, in 1852, he must have seen that of Marshal Soult which contained twenty Zurbarans and sixteen Murillos. Later on, Couture's pupil was to desert his Master's *atelier* for the Museum, where he copied *The Little Horsemen*, then ascribed to Velazquez, and the *Holy Family* of Murillo, recently re-discovered. The year 1862, during which Mariano Camprubi's ballet troupe visited Paris, found Manet a prey to a sort of frenzy for Spanish subjects. It was then that he painted *Lola de Valence*, one of the first of his masterpieces, *Victorine Meurand en espada*, and shortly afterwards *Le Combat de taureaux* which he tore to pieces and of which only the *Torero mort* survives.

Perhaps it was Lola of Valencia, dancing at the Paris Hippodrome, who inspired and influenced Manet more than all the gitanas and ballerinas whom he could have seen in 1865 amidst the most authentic setting and local colour.

Delacroix also was drawn to the Orient long before, during a journey with the Comte de Mornay who was charged with a mission to the Sultan of Morocco, he had occasion to make intimate contact with the Arab world. His albums bear striking



1. Two studies for a monk's head. Canvas, 65.5 cm. × 54 cm. *Private Collection.*



4. Monk at prayer, detail of the head (see No. 5).

testimony to the wealth of plastic inventions which crowded into the painter's mind during these few months and were the inspiration of numerous compositions that came to life under his brush from then until the end of his life.

It turned out rather differently with Manet, for after his Spanish journey and after having painted *Angelina*, *Le Philosophe*, *Le combat de taureaux* and *Le Matador* saluting his thoughts turned in another direction. His style, however, still showed the Castilian impress: the smooth background of his *Fifre* comes from Velazquez, the *Balcon* and *Maximilien* show his debt to Goya.

Later in the 'open air' period, the café scenes and their roughly hewn drawing tend to obscure the remaining influences of this school. It must be remembered that the canvas under discussion is almost the only known finished study made in preparation for a picture by Manet. If we take into consideration some hasty sketches for compositions, like the *Bar des Folies Bergère* or the *Bal de L'Opéra*, he generally contents himself with rudimentary preparatory notes in which he grapples with his subject directly. Perhaps it was when observing the *Moine en Prière* that Jacques-Emile Blanche made his expert analysis of the painter's technique. 'Manet took a very fine white canvas, without any grain, and apparently covered this with a thin coating of oil, which he wiped

down before beginning to paint. The oil was spread in such a way that every stroke of the sable brush could glide as smoothly as a brush with water colours. His deft strokes hardly touched each other and the pigment was liquid but dense, the solidity being due to the perfection of tone. These strokes, left just as they were applied, oily, supple and firm, did not impede the free breathing of the canvas. It was as if Manet had said all he has to say in a rapid dialogue with nature. Then he sometimes abandoned his sketch after a short and joyous session in which he had given vent to his emotion.' It should be added that the thin coating of oil with which he begins his work is, in the page of heads here illustrated, tinted a clear dark brown and green, upon which the ochrous and rosy high lights of the faces shine with unusual brilliance, the face above sharing to some extent in the chiaroscuro of the background.

Mallarmé himself speaks of the fury with which Manet hurled himself upon the bare canvas as if he had never painted before.

At a first glance there are apparently two different models here, the one above having a long nose, less curved at the end, and a longer beard masking the receding chin. However, if we look more closely, the line of the meeting eyebrows and the shape of the almost closed eye and its shadow, the lower lip and the moustache clearly belong to the same individual. The face (No. 4) in the Boston picture (No. 5) was to be an amalgam of the two faces. Here there is no happy and capricious improvisation upon a theme from nature, but a reasoned and methodical power at work. The face has acquired a nobility lacking in the earlier heads, heads of landowners with massive features, whose faith seems as violent as the structure of their faces.

There was undoubtedly a fourth man, very different from these three portraits: the model. This justifies the definition of art pronounced by Zola, a friend and champion of Manet: 'Nature as seen through a temperament'. The style here is related to a certain type of mind, that of Frans Hals when old, of Goya maturing, or that of Rembrandt when he painted the negroes' heads now in The Hague Museum. This reveals the greatness of a painter who, at the other end of the scale, can burnish so voluptuously the satin of a Paris petticoat or the plumage of a bullfinch.

Many of Manet's drawings were never intended to be anything but the jotting down of a synthetic formula, a sort of aide-mémoire or painter's shorthand, with a word thrown in here and there: yellow, shadow, and so on, which was to form the basis of his paintings. Nevertheless, some of them achieve at the first attempt an admirable plastic perfection. Such is the *Espagnole à L'éventail* (No. 2) which appeared in the sale of the Master's atelier in 1884. The sketch, in indian ink, executed with a deft brush worthy of a Japanese, shows the French genius married to a subject from Madrid. It is impossible to indicate with fewer strokes one hand resting on a curved waist while the other hand opens the folds of a fan; six tiny touches create the sprightly face of a coquette. All is there: expression, gleaming flesh, swelling folds of the dress. The artist's hand has served his eye with amazing speed. Tabarant assigns this drawing to the year 1862. The same model was used with equal success in the *Femme assise* (J. Mathey. *Graphisme de Manet*, 1961, reprod., fig. 74) as also in the engraving *L'Espagnole* (M. Guérin: *L'oeuvre gravé de Manet*).

The *Trois études d'un moine* (No. 3) drawn on blue tinted paper with a rather hard point show a technique less often used by Manet (*Graphisme de Manet*, reprod., fig. 107). Nevertheless, some studies of the port of Boulogne, which will be published in the second volume of *Graphisme* (now in preparation), show the same process. The emphatic dark folds of the robe and their

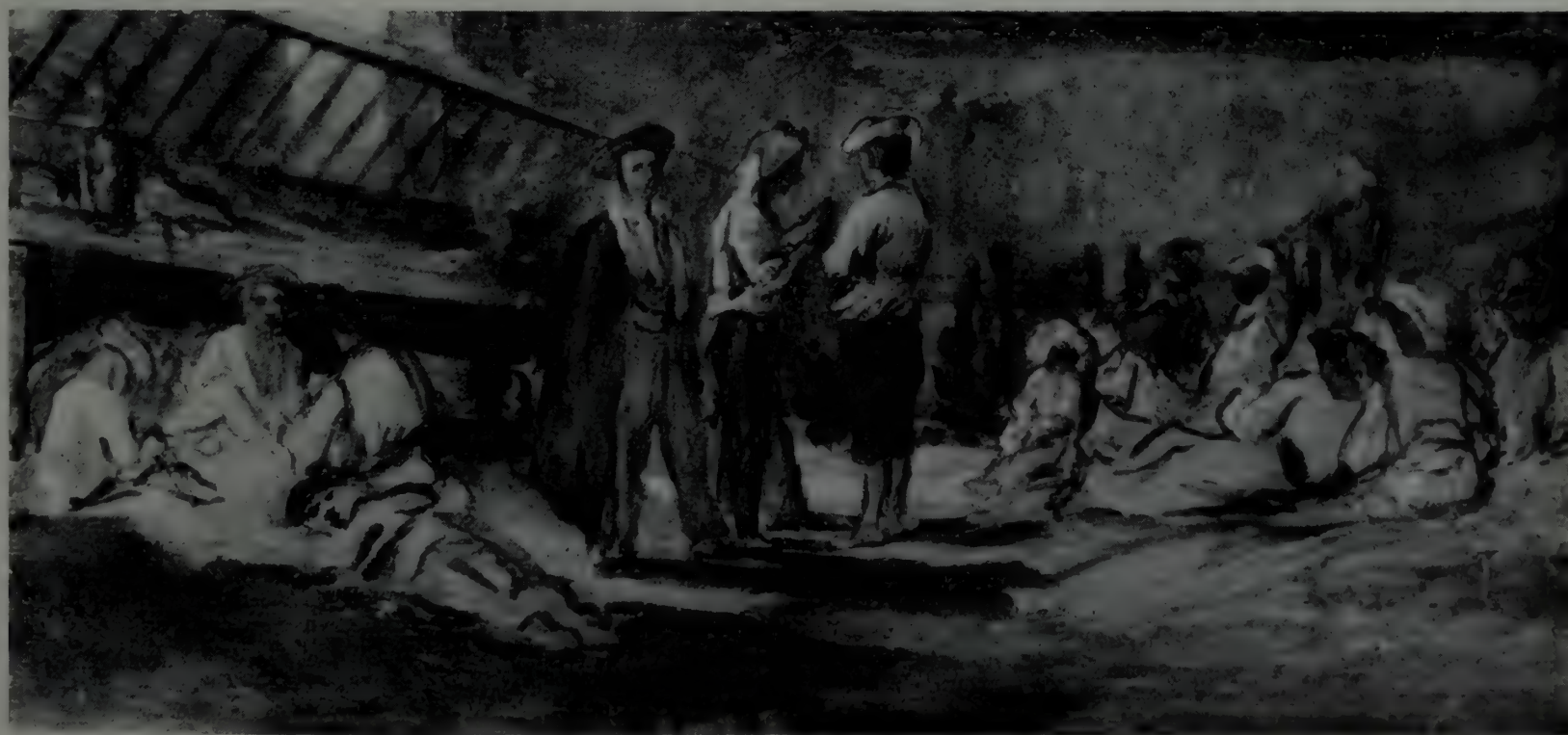
eloquent simplification present an example of that effort at synthesis which is one of the painter's most dominant characteristics. The bare notched surfaces which constitute the toes appearing from beneath the robe, the head built up on simple planes, as if hewn out of wood, with hair so rigidly outlined that it looks like a wig, all these show very clearly the hand of Manet. The drawings are related to the *Moine tenant un livre* (M. Guérin: *L'oeuvre gravé de Manet*, No. 97) which seems to have been copied from some work by Zurbaran and which we assign to 1865.

L'écurie dans la Posada (No. 6) (reproduced in *Graphisme*, fig. 104), a large watercolour painting, dating from his stay in Spain, is full of life. A detail is reproduced here. The distribution of light over the figures is particularly fine. These rustic groups are closely related in technique and character to the washerwomen who occupy the background of Goya's picture in the Museum at Lille: *The Young Madrilenians*.

Here, therefore, is something new about Manet which expressly contradicts Tabarant's conclusion, to be found on the last page of *Manet et son oeuvre*: 'All has now been turned over, plumbed, explored. The field of research can be extended no further. The inventory of this new production has now been completed. Of this we are certain'.



5. Monk at prayer. *The Boston Museum of Fine Arts.*



6. The stable of the Posada (detail). *Private Collection.*



A RELIC OF QUEEN ELIZABETH I

Chalice Veil (17 inches $\times$ 18 inches) worked in silk and silver threads mainly in Holbein stitch, bearing in the centre a shield with the royal (Tudor) arms and round the sides a border with the words: *Elisabet hadei gratia Anglie Francie et Hubernie regina fidei defensatrix Dieu et mon Droict.*

There is no record as to when Sir William Burrell acquired this fine relic of Queen Elizabeth I. It is briefly listed (No. 8) in the needlework inventory next to (No. 9) an Elizabethan cushion, and (No. 10) the bed

pelmet from Kimberley House with the cypher *HA* for Henry VIII and Anne Boleyn. It seems possible that it was acquired at the same time as the bed pelmet and also came from the hoard of Elizabethan needlework discovered at Kimberley in 1932, of which the armorial achievement of Wodehouse is another example in the Burrell Collection, although the latter was acquired at a much later date.

Heraldic art and the

Burrell Collection

A further selection of treasures in Glasgow, continued
from *The Connoisseur* September number

WILLIAM WELLS, *Keeper of the Burrell Collection*

Hilt of a State Sword bearing on the heart-shaped pommel two silver discs with, on one side, the Royal Arms (France and England quarterly) and on the other the arms of Coventry (an elephant bearing a castle on its back). It is thought that the arms were originally enamelled, but no trace of this is now visible. The pommel and quillons are made of latten, and bear engraved and gilt decorations: on the pommel a rose of York and on the quillons a series of roses alternating with the sun in splendour perhaps for Edward IV. The arms on the silver discs are designed to be seen when the blade is pointing upward, being upside down when it is in the reverse position.

Since 1897, when it is said to have been bought for 7/6d. from a rag and bone shop, this sword hilt has been twice sold at Christie's (in 1920 and 1939) between which date and 1944 it was acquired by Sir William Burrell from Mr. John Hunt. Until 1920 it was in the collection of Sir Guy Laking who lent it to the B.F.A.C. heraldic art exhibition in 1916 (No. 30) and published it in the second volume of his *European Armour and Arms* (1920, p. 321-322, fig. 698) as in all probability the one taken from the City by Edward IV in 1471. In the B.F.A.C. catalogue it is described as the one given by Edward IV to the City of Coventry, presumably to replace the one he had removed. The inventory of Insignia at Coventry made in 1704 (Coventry Corporation MS. A.79) shows that three swords and a scabbard were then in existence. Today the town possesses only one sword of state, probably older than the one in the Burrell Collection by about forty years, but still not early enough to qualify as the one which in 1384 was ordered to be carried *behind* a certain mayor of Coventry as a mark of royal disapproval.



Fifteenth-century carved wood angels with the shield of France (Length 55½ inches), described as 'English'. A companion pair of angels hold a

shield charged with a rampant lion. Given to Glasgow with the original gift in 1944. They remained at Hutton Castle until 1954.

TWO MAGNIFICENT TAPESTRIES

Altar Hanging (3 ft. × 4 ft.). Woven in wool and linen showing on a dark blue background the Holy Trinity, with God the Father supporting the figure of Christ represented as the Man of Sorrows, between the kneeling figures of St. John and the Blessed Virgin, and two angels bearing the banner, shield and instruments of the Passion. The hanging is incomplete on either side. A portion from the left side (reproduced in colour by Luitpold Herzog in Bayern, *Die Frankische Bildwirkerei*, 1926, Vol. II, plate 4b), formerly in the Figdor Collection, shows a young donor kneeling in his pew telling his rosary beside an impressive armorial achievement (azure a lion rampant or crowned argent surmounted by helm, mantling and lion crest with peacock plume) identified as that of the house of Schwarzburg. Presumably his wife and her arms originally occupied a corresponding position on the right side but this portion is missing. The

known portions were both in the Hermann Sax Collection in Vienna until 1893, when they were sold and separated; the middle portion now in the Burrell Collection being acquired by the Stieglitz Museum, St. Petersburg, and the donor panel by Figdor (present whereabouts unknown). The Burrell portion later became the property of Sir Hercules Read who published it in *Archaeologia* (Vol. LXVIII, p. 35) as probably English, dating from about the year 1400, and lent it to the exhibition of British Heraldic Art at the Burlington Fine Arts Club (1916). Dr. Betty Kurth (*Die Deutschen Bildteppiche*, 1926, Vol. I, pp. 176 and 263) attributes it to Nuremberg during the first third of the fifteenth century. Between 1928 and 1946, when it was acquired by Sir William Burrell, it belonged to Major Sir Humphrey Noble.

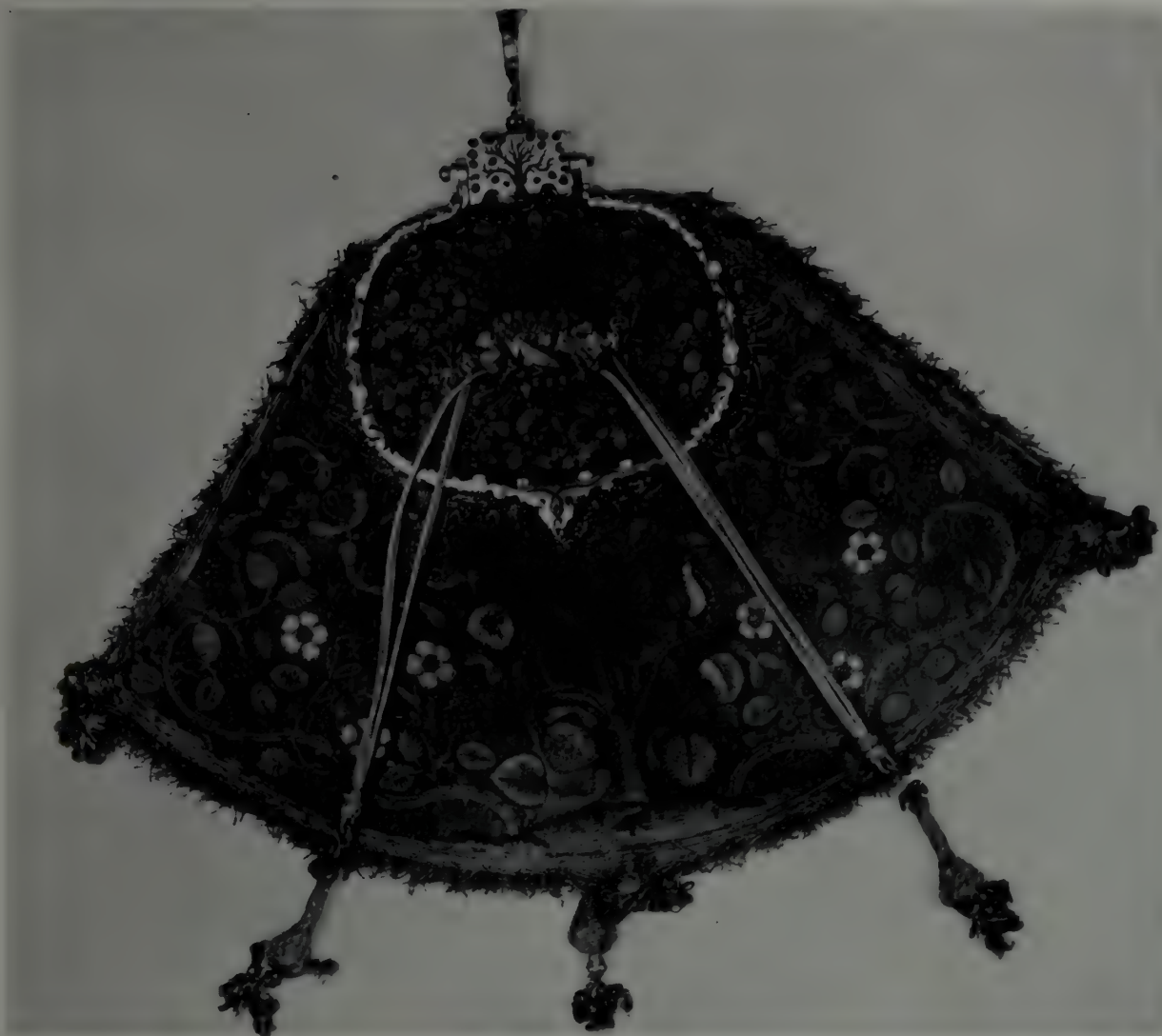




Large tapestry (9 ft. × 16 ft. 7 in.) depicting the escape of St. Peter from the Mamertine prison, bearing the arms of Antoine de Poisieu (gules two chevronels argent a chief parted per fess of the first and second with the motto 'en-du-rez'), abbot of St. Peter, Vienne (Isère) from 1450 to 1453 and from 1473 until his death in 1495. The tapestry, originally one of a set of seven, would appear to date from the second of Antoine de Poisieu's periods of abbacy and may therefore be somewhat later than the comparable set of St. Peter tapestries commissioned for the Cathedral of St. Peter at Beauvais by Guillaume de Hellande, Bishop of Beauvais, in 1460, of which there is a notable fragment in the Cluny Museum. The seven

tapestries were recorded in an inventory of the abbey's treasure drawn up by Gabriel Polin, notary of Grenoble in 1653, which begins: 'Au choeur, la première pièce du costé gauche est celle où est escript: Domine quo vadis'. This Burrell tapestry was therefore the first of the series. The second in the series depicting Simon the Magician has also survived and is now in the Sidney Ehrman Collection in San Francisco. The other five have disappeared. The Burrell and Ehrman tapestries were both in the collection of Paul Blanchet de Rives, Grenoble (sold 1913). Sir William acquired his from Jacques Seligman in 1933.





TWO TREASURES FROM WROXTON ABBEY

Great Seal Bag. Worked in gold and silver wire on crimson velvet and said to have belonged to Francis North (1637-1685) Lord Guilford, who became Keeper of the Great Seal in 1682 dying three years later at the age of forty-eight soon after the death of Charles II. The last few weeks of his life were spent at Wroxton Abbey in Oxfordshire, which had been inherited by his wife, Frances Pope. An ill man, he is said to have been given permission to retire there with the Great Seal which, following his death on 5th September, was delivered by his brothers to James II at Windsor. Presumably the bag was retained by the family at Wroxton until its sale by the North Settled Estates Heirloom. It was acquired by Sir William Burrell in 1948.

The seal bag is very similar to one used by a preceding Lord Keeper, Sir Orlando Bridgeman, Bart. (1606-1672) in the possession of the Earl of Bradford who also owns a portrait by Pieter Borselaer showing Bridgeman holding the bag.

By his mother, Anne, daughter of Sir Charles Montagu, Francis North was a second cousin of Charles Montagu, Earl of Halifax.

Also from Wroxton Abbey is the hawking furniture comprising pouch, glove, lure and hood which is said to have been given by James I to Lord Dudley North after the King had visited Wroxton to stand godfather to one of the North children. Clearly the story is inaccurate, for Wroxton was owned by Sir William Pope, Bt., later Earl of Downe, during the reign of James I and it did not come into the possession of the North family until after 1671 when Francis North, Lord Guilford (son of Lord Dudley North) married Frances Pope and bought out the other co-

heireses. Nor is it certain that James I ever visited Wroxton, although he is thought to have done so on the 23rd August, 1619, and to have been entertained 'with the fashionable and courtly diversions of hawking and bear baiting' (see Nichol's *Progresses of James I*, Vol. III, p. 563 and footnote). Wroxton is half way on the direct route between Warwick, where the King is known to have been on the 21st, and Woodstock where he was on the 23rd. Moreover, the newly built mansion is said to have contained a stained glass window inscribed: *Icy dans cette chambre coucha nostre Roy Jacques, premier de nom, le 23me Aoust 1619*. A proposed visit to Wroxton is also referred to in a letter of 5th June.

The pouch, as here seen, comprises two shaped panels of leather joined at the top by two gold and enamelled oval mounts hinged to a ring doubtless for suspension from a girdle. The type appears frequently in fifteenth-century hunting tapestries, but in this example the pouch as an effective container is confined to the areas within the oval mounts. The surrounding leather is embroidered in gold and silver and coloured threads with a scrolling pattern of flowering and fruiting blackberry and of honeysuckle and a central tree growing from an undulating foreground. The same motives recur in the enamelled metal work, and on the glove, and the lure is richly braided. The gold and enamel work has been attributed to George Heriot, the King's silversmith in Scotland, but it is considered that a continental origin for work of this quality is more likely.

The hawking furniture was formerly in the collection of Percival Griffiths and was acquired by Sir William Burrell prior to 1944. It was exhibited in London in 1934 (Messrs. Frank Partridge) and 1951 (St. James's Palace), and in Birmingham (City Art Gallery) and Edinburgh (Royal Scottish Museum) in 1959.

French and English paintings in the collection of Mr & Mrs Elliott-Blake

WILLIAM GAUNT

THE collection of pictures belonging to Mr. and Mrs. Henry Elliott-Blake (see *The Connoisseur*, September, 1962) is an admirable instance of the exercise of individual taste and choice which has had regard both to quality and to effect in a domestic setting. It comprises French paintings of the Impressionist period and by artists of the School of Paris, also a number of English works of this century (the only 'Old Master' represented being William Etty in a small figure study of characteristic charm). It includes no more than can be displayed on the walls of a London apartment—though an apartment, it should be added, of spacious extent. Here, placed with affectionate care, the paintings can be seen to full advantage while at the same time they relate harmoniously to the interior scheme of decoration.

Mr. and Mrs. Elliott-Blake began to acquire paintings soon after the last war. At that time, though it cannot of course be said that a Monet or a Modigliani was inexpensive, French art of the late nineteenth century and early twentieth had not yet reached the extraordinary price level of today. In monetary terms the collection must have greatly appreciated in value, though investment was not the aim of its owners. They were concerned with having about them works of art they admired. Latterly they have added works by young contemporary artists of ability who have a future before them, again with individuality of choice and without respect to whatever might happen to be the fashion of the moment.

The paintings by French masters are the principal gems. They include an important example of that series of pictures which Degas devoted to the working life of women in Paris, the pastel of a milliner to whom the hand of an (otherwise unseen) assistant holds out the feather for a hat. The composition has all that studied informality of which Degas uniquely possessed the secret. It is a brilliant example of completeness in design in spite of what at first might be thought accidental placing; its systems of curves and angles deliberately planned, though unobtrusively subordinated to the humanity of the theme.

Impressionist landscape is represented by Monet and Sisley. There are two fine Monets, dating from the 1880's, one a large river scene in winter and the other of a stream in flood. The *Seine à Vétheuil*, with its dim distance and distinctive pattern of tall poplars, its snow-laden foreground boat, is a poetic work,

full also of rosy subtleties of colour. In the other painting, *L'Epte à Giverny*, a tangle of trees and bushes over turbulent water, Monet relies still more on the translation of form into colour with an abstract vigour of result. The picture is dated 1884, the year after Monet settled at Giverny.

Alfred Sisley's lyrical gift, the freshness and delicacy with which he could make the simplest of landscape subjects full of interest for the eye, is well illustrated in his *La Prairie à By*. Two other works also come within the category of Impressionism. One is a striking study of peasant and child by Armand Guillaumin, an exhibitor with the Impressionist group, mainly known for his landscapes. The other is a particularly good example of the work of Albert Lebourg, one of the artists to whom the influence of Impressionism spread: *Les Etangs du Chalon Moulineux*, painted in 1900, when Lebourg was fifty.

The School of Paris of the early twentieth century is represented by two paintings of especial distinction. Amedeo Modigliani's *Portrait of a Girl* is imbued with that grace of line which in spite of the modern (or individual) convention of style (as in the almond-shaped, pupil-less eyes) seems to link his art with that of Italian forebears of the early Renaissance. Maurice Utrillo's *La rue de la Breuvoir* has all the feeling for the character of a street, the dignity of design and restrained richness of colour which appear in the best of that strange, erratic and fascinating artist's productions.

A gay aspect of the School of Paris is to be seen in gouaches by Raoul Dufy and a painting of a man and woman on horseback by Kees van Dongen. One associates Dufy with scenes of fashionable spectacle and sport, and a vivacious view of the paddock at Longchamps is typical in this respect though in a painting of landscape without figures *La Chapelle au Bord de la Mer* his vivacity of style is equally notable.

The modern English works do not make a dissonant contrast with the French. Walter Sickert is represented by two paintings of his later years when he had left behind the duskiest of his studies of the music-hall and of dingy Camden Town interiors and adopted a lighter palette and a simplified tonality. One of his favourite cities, Bath, provides a view in which he makes an admiring, if unconventional, pictorial comment on its architecture. A small picture of a kitchen garden and the backs of houses to

Continued on page 112

Raoul Dufy. *Pavillon*,
gouache, $19\frac{1}{2} \times 25\frac{1}{4}$
inches.



Maurice Utrillo. *La
rue de la Breuvoye*,
 $23\frac{1}{2} \times 31\frac{1}{2}$ inches.



Henry Elliott-Blake. *The Orchard*,
20 × 24 inches.



Claude Monet. *Seine à Vétheuil*,
31 $\frac{7}{8}$ × 39 $\frac{1}{2}$ inches.



Alfred Sisley. *La Prairie à By*,
21 $\frac{3}{4}$ × 27 $\frac{3}{4}$ inches.



Claude Monet. *L'Epte à Giverny*,
23 $\frac{1}{2}$ × 29 inches.



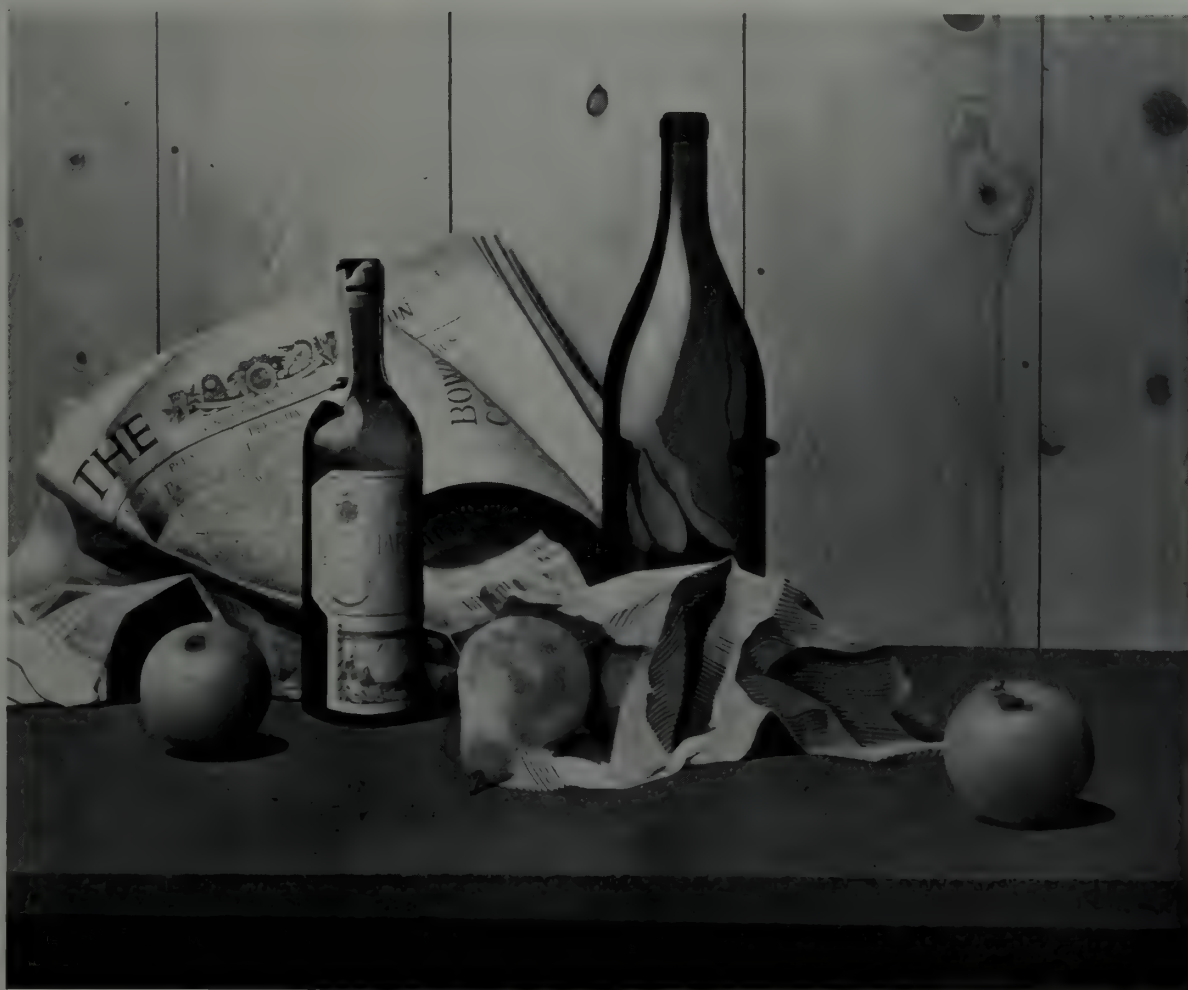
Ghiglion-Green.
The Country Wedding,
19 × 23 $\frac{3}{4}$ inches.



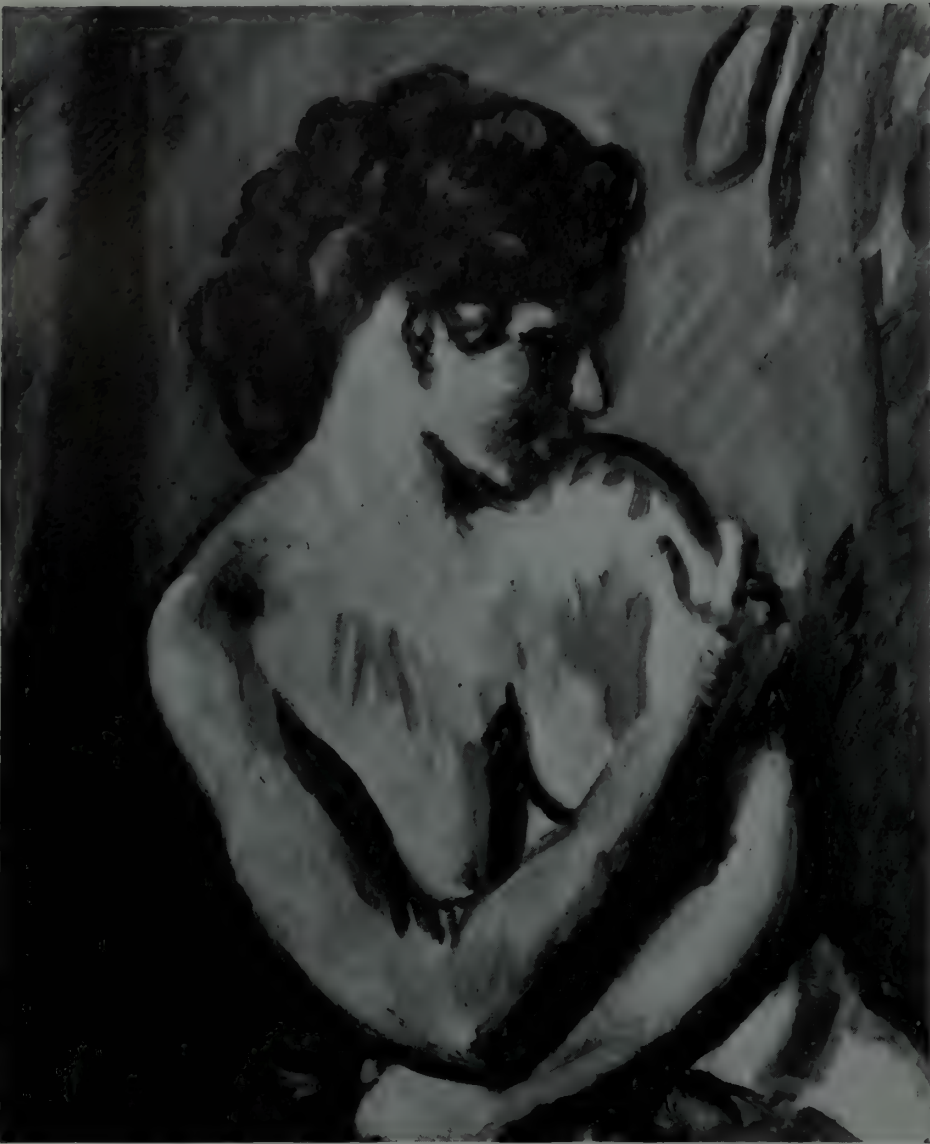
Mary Elliott-Blake. *Port at Martiques*, 16 × 20 inches.



W. R. Sickert, R.A. *Garden View*,
17 $\frac{3}{4}$ × 29 $\frac{1}{2}$ inches.



Tristram Hillier. *Miscellany* (1960),
20 × 24 inches.



Sir Matthew Smith. *Nude* (1944), 30 × 25 inches.



Augustus John, R.A. *Jamaican Girl*, 19 × 13½ inches.

Continued from page 106

which a wooden fence adds an unexpectedly decorative foreground has an appealing intimacy.

Augustus John's head of a Jamaican girl shows an attractive phase of his art and is a portrait which can be appreciated simply as a picture. A figure painting by Matthew Smith is worthy of an artist who has come to be regarded as the principal English colourist of recent times. Notable in a quite different vein is one of Tristram Hillier's amazingly minute still-lives, the grain of wood, the print of a newspaper and the reflections in a bottle being rendered with sharp precision that transcends realism.

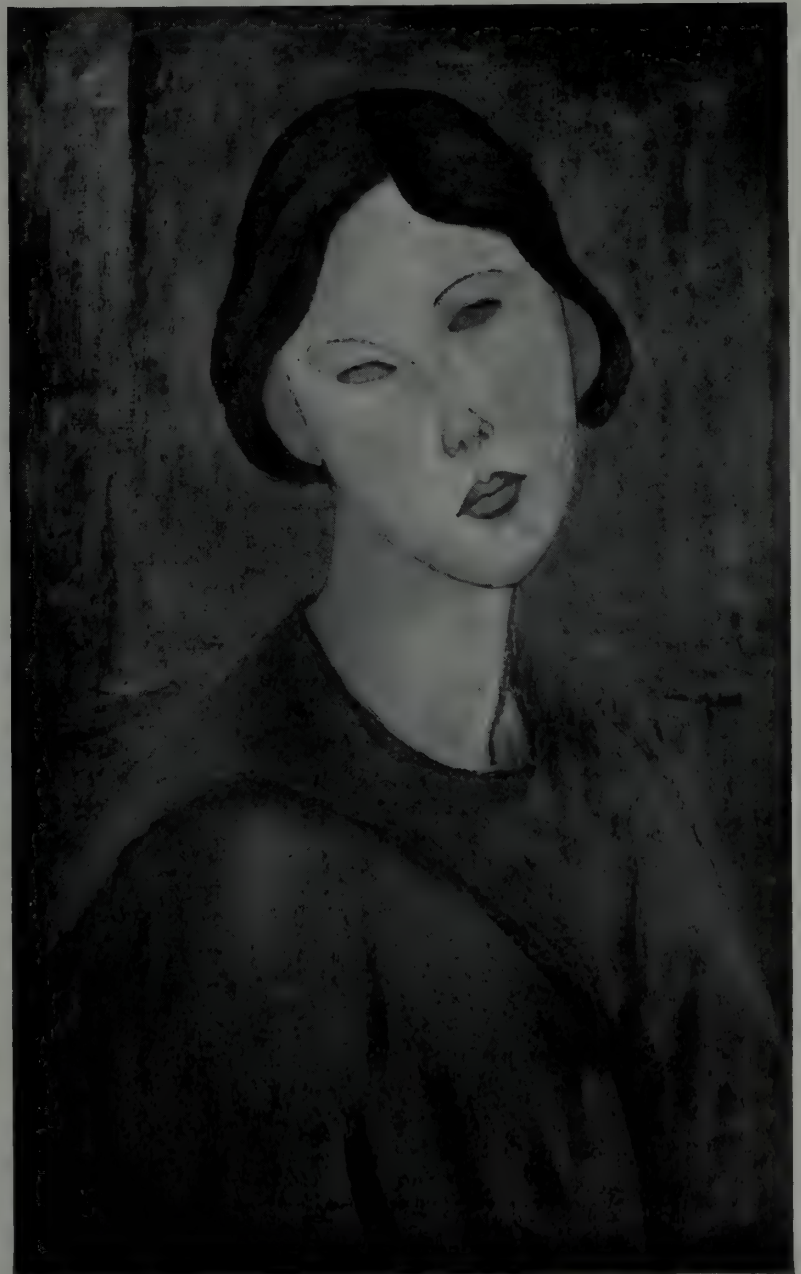
Among the works by younger, or less well-known, contemporaries several paintings by Ghigliion-Green stand out. This is an artist who has attracted the attention of connoisseurs by meticulous detail and a naive quality of imagination in small pictures of architecture, landscape and figures. *The Country Wedding* in this collection combines all these features in a composition full of character and incident.

A question which has frequently been a matter of debate is whether the actual practice of an art makes for an enhanced appreciation of the work of others. Probably Mr. and Mrs.



Edgar Degas. *La Modiste*, 18 $\frac{3}{4}$ × 28 inches.

Amedeo Modigliani. *Portrait of a Girl*, 24 × 15 inches.



Elliott-Blake would have shown the same perceptiveness and would have been as well able to enjoy their acquisitions if they had not themselves painted; but in fact both are amateurs of talent. Mr. Elliott-Blake who has painted all his life turns to landscape in intervals of relaxation from his profession of plastic surgery and his accomplishment can be gauged by such an example as *The Orchard*. Mrs. Elliott-Blake took to painting, as she says, 'in self-defence' and shows a decided feeling for bright colour and well defined incident. Their London home is in every way a centre of art and art appreciation.

'Seasons' at the Leonard Koetser Gallery

ONE of the apparently inevitable consequences resulting from the testing of high powered atomic bombs, at least in Northern Europe, is that there are no longer any clearly defined Seasons. This year Londoners have been hard put to it to determine which was reckoned to be Spring and which Summer. Therefore, those who are both conscious of what Nature used to provide throughout the year, and at the same time possess connoisseurship in Old Master paintings, resort to the intimacy of the Leonard Koetser gallery in Duke Street, St. James's. There their senses and state of balance are restored. There are paintings—as in Mr. Koetser's current Autumn exhibition—where the beauty of clearly defined Seasons can all be seen simultaneously.

In addition to the five works here illustrated, forty-five other important and art-historically interesting works are on exhibition. Some of them can be seen in colour on other pages of this number. These exhibitions are always awaited with a good deal of anticipation by those who know what they are about in the collection of fine paintings. They look for frozen Dutch rivers and winter skating: and find them in Jan Brueghel II's glorious *Winter Landscape with Figures Skating*, a detail of which is seen on the cover of this number, and again in an entrancing *Winter Landscape with Skaters and a horse-drawn Sledge* by Jan van Goyen and in a small work by Lucas van Uden, *Frozen River*. They look for desirable examples of the work of Francesco Guardi and find them in a small pair of delicate views: one a village in the Venuto, and the other a view on the Lagoon. Also to be seen are two glorious Venetian scenes created by Giacomo Guardi: *View of the*

Doge's Palace, for a great civic or ecclesiastical occasion, and *View along the Fondamenta Nuova*, for tranquillity and a far off glimpse of two glittering jewels, the islands of San Michele and San Cristoforo.

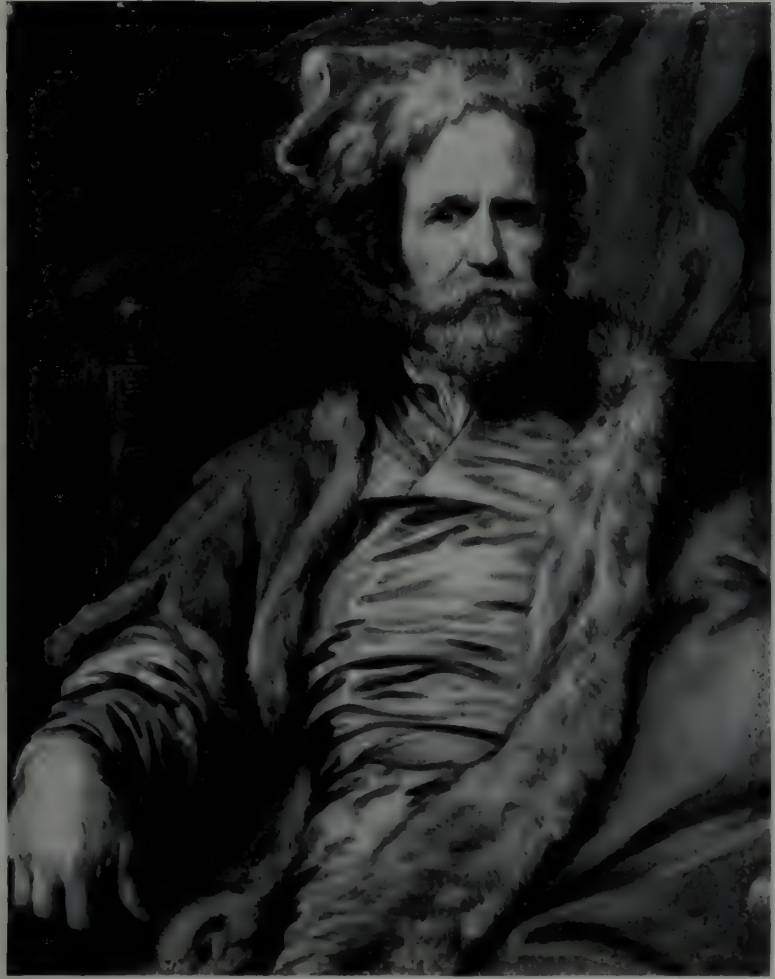
Of course there is a Netscher of a young girl, with, inevitably, a bunch of gay summer flowers gathered in the folds of a rich gown. Always, too, there is a profusion of exquisitely grouped flowers and still lifes: red and white peony roses and tulips streaked with mauve and crimson by Jan van Kessel; a tiny basket of flowers on copper by Jan Brueghel; a poppy head bursting into bloom in the midst of peonies and slender syringa in a very elegant composition by Gerard van Spaendonck; or limpid, glistening bunches of grapes and ripe, red cherries in a *Still Life with Fruit* by Jacob van Es.

And, again there are river and sea pieces. The figures of peasants seated in a rough ferry boat are reflected in the still water of a *River Ferry* by Salomon van Ruysdael; David Teniers depicts himself showing off his newly acquired country property, the moated Castle Drie Toren near Perck, to a Brussels nobleman; and, under what must be one of the most stormy yet delectable skies ever contrived by Willem van der Velde, fisherfolk are busying themselves on golden sands round boats laden with freshly caught fish. And, as if not to omit a typical English landscape in spring, we are treated to sheep grazing in a lush green field under the Sussex Downs near Brighton. This is by John Constable and comes from the Heathcote-Amory Collection.





(Facing page) Willem van der Velde. *Seascape*, panel, 14 × 18 in. (Left above) Jan Steen. *The Quack Doctor*, panel, 14 × 9½ in. (Above) David Teniers the Younger. *Landscape with Château der Drie Toren*, panel, 13¾ × 16½ in. (Left below) Isaac Luttichuys. *Portrait of a Young Girl*, panel 13½ × 10 in. (Below) Van Dyck. *Portrait of Martin Ryckaert*, panel, 9½ × 7½ in.



in the galleries

Contributed by Adrian Bury



Thomas Rowlandson. *Landscape in oils*, canvas, 13½ × 17½ inches. Messrs. H. M. Luther, London.



Charles Brooking. *Seascape*, canvas, 12 × 15 inches, signed. Messrs. John Mitchell & Son, London.

An Oil by Rowlandson

AN oil painting by Rowlandson (13½ × 17½ inches), at the H. M. Luther Gallery (56 George Street, Portman Square) is a unique experience to study. I have seen no others by him in this medium, though I am aware that Bernard Falk, in his book on Rowlandson, reproduced one entitled *The Cardsharps*.

The picture under discussion is a landscape showing a finely drawn and painted tree-trunk to the left with a mass of green foliage of varying strengths covering most of the picture-plane, and a glimpse of a blue mountain in the distance on the extreme right. There are two small figures of a man and woman in the foreground with accents of light in impasto. Except that it was in the late Colonel H. M. Grant's collection and is signed and dated 1786, the painting has no history. Students of Rowlandson's tree drawings will recognize the artist's 'handwriting' in the foliage. It could be argued that the tree-trunk and leaves have much in common with George Morland's manner. Morland and Rowlandson were friends and the latter's drawing of Morland is in the British Museum, and assigned to 1787. Rowly may easily have picked up a hint or two from Morland's oil painting style.

This picture raises the question that has always intrigued Rowlandson's admirers. Did he paint many oils, and if so where are they? Studying as he did at the Royal Academy Schools and the École de l'Académie Royale in Paris, he must have had considerable practice in oils, and it is hardly credible that, however successful and busy he became as a caricaturist, cartoonist and illustrator, he did not occasionally work in oils if only as a diversion. It is fairly well established that the twenty-four Rowlandsons exhibited at the Royal Academy and at the Society of Artists

between 1775 and 1787 were watercolours and drawings, the celebrated *Vauxhall Gardens*, *An English review* and *A French review* being among them. As far as is known he did not exhibit anywhere after 1787.

The oil at the Luther Gallery was done in the year that *An English review* and *A French review* appeared at the Royal Academy and two years after the *Vauxhall Gardens*. Any oil painting by Rowlandson is, of course, a great rarity and of special importance to scholars and collectors.

A Signed Brooking

CHARLES BROOKING, born in 1723, is among the first and the best of the early English marine painters. There is an example at the John Mitchell Gallery (8 New Bond Street). By some mysterious force of genius this erstwhile dock-worker at Deptford acquired the skill to express his feeling for marine subjects, and had he lived the normal span of life he would have taken a place of international significance in art.

As Colonel Grant wrote in his sympathetic account of Brooking, his 'quality is undeniable and somewhat extraordinary considering his origins. No amount of study of his Dutch predecessors—and the painter must have peered long and earnestly over Van de Capelle and S. de Vlioger—could have bestowed on him the exquisite clarity which marks his manner'. Whatever he learned from them, 'his colouring and breadth are his own'.

Although Redgrave wrote that 'Brooking enjoyed considerable reputation', and we know that many of his works were made into prints, it could have been only during the last years of his short life that he had much success. The little information about Brooking 'immortalises' his misfortunes and a dishonest dealer who contri-

buted to them by exploiting the artist's genius while suppressing his signature. The story is that he handed his works fully signed to this rascal who, well aware of their fine quality and fearing that clients might get into touch direct with Brooking, removed the signatures. As it happened Brooking called one day with a new picture, and the dealer being away it was put in the window by the dealer's wife with the signature for all to read. A collector who had long wanted to know the name of the artist came in, read the signature and advertised in the newspaper for Brooking to contact him. The artist and his admirer were thus brought together, but Brooking was unable to take full advantage of this happy chance. Poverty and worry had undermined a constitution never robust, and he died at the age of thirty-six.

The picture at the John Mitchell Gallery is particularly interesting in relation to this story for it is a small one on which the artist's name is clearly inscribed, and thus one that escaped the dealer's sinister attentions.

Mandyn and Morland

ONE could spend a long time looking at a large *Last Judgment* by Jan Mandyn (1500-1560) at the C. Marshall Spink Gallery (7a Grafton Street) and not exhaust the artist's fantastic and fearful imagination. Beneath a benevolent-looking Deity, and Madonna, archangels and cherubim there is a chaos of human, animal, mineral and vegetable forms, all doing incredible things. The seven deadly sins are depicted with a certain masochistic glee on the artist's part.

Studying this performance we realise that surrealism is nothing new, for Mandyn expresses it to the full in this strange conception. In his case, however, surrealism has some moral

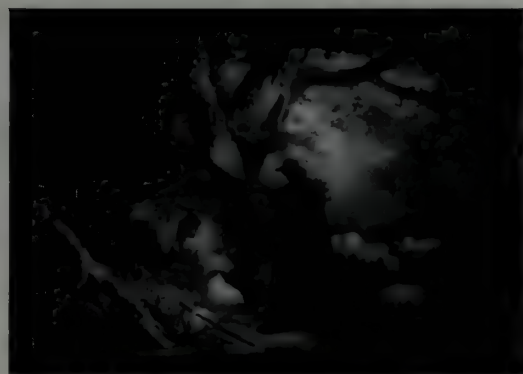
significance, as with other artists such as Hieronymus Bosch with whom Mandyn may be compared. Such pictures may have been intended as a warning to errant humanity, and their effect at the time could not but have been salutary. If this was the appalling eternity that awaited the incorrigible sinner the important thing was not to sin.

Living as we do in the most sceptical of ages, such a picture has a humorous impact. It is amusing to follow the artist's crazy mental ingenuity and commend his skill in working out innumerable details with a consistent touch. The picture, on a panel to the dimensions of 51 × 39½ inches, is in a remarkable state of preservation. It comes from a famous French private collection.

A pleasant contrast in the same gallery is a fine, broadly painted George Morland. Whether this unhappy genius was ever haunted by thoughts of eternity who can say? Let us be content that his best works express the beauty of this world with no uncertain hand. No artist has been more maligned for his unfortunate temperament, but did he not make amends, willy nilly, by leaving to posterity many works that have given unalloyed pleasure to generations of people? Here is one, *Landscape with Shepherd and Two Dogs, two other Figures and Sheep*. How English it is, how full of rustic sentiment, with its old oak tree lovingly painted and its human and animal figures so characteristically posed. The picture, which is in its original frame, comes from the collection of the late T. M. Dew, of Letton Court, Herefordshire.

Stubbs and Boulton

JOHN BOULTBEE, who was born about 1745 and died about 1812, has 'come up' of late years with the general boom in sporting art. Walter Shaw Sparrow rightly says that 'whereas some artists gathered hints from Stubbs, Boulton was a real disciple if not a pupil'. Is it possible that Stubbs occasionally employed him as a copyist? His pictures are so close to the master of horses and hounds as to be variants. If imitation is the sincerest form of flattery Boulton eminently succeeded. If the painting known as *Portraits of*



George Morland. *Landscape with Shepherd*, canvas, 38 × 57 inches. Messrs. C. Marshall Spink Ltd., London.

Two Horses and a Groom, accompanied by two Hounds (reproduced in colour in Shaw Sparrow's *Book of Sporting Painters*) were not known to be by Boulton it could easily be attributed to Stubbs. If, as is believed, Boulton ceased to exhibit in 1788, it would be interesting to know why, and whether his work was too much like Stubbs to cause adverse comment. It would also be interesting to know what Stubbs himself thought of so close a follower, especially as he was so angry with poor Charles Towne of Liverpool for improvising innocently enough, and by way of a young man's admiration, on Stubbs's picture of *Reapers and Haymakers* when it was exhibited at Liverpool.

There is an important John Boulton at Messrs. Rutland Ltd. (180 Brompton Road) *Two Hunters with Hounds in Parkland Setting*. Signed J. Boulton, its dimensions are 37½ × 58 inches, and this also was reproduced (facing p. 58) in Shaw Sparrow's book, as well as in *Country Life* (January 21st, 1944). It was also exhibited at the Union League Club, New York (*Exhibition of Paintings of the 18th Century*, 1933) and at the Ferens Art Gallery, Kingston-upon-Hull (*British Sporting Pictures*, 1944).

'Quitted Business'

A delightful exhibition at the Guildhall Art Gallery in 1956 brought William Marlow (1740-

1813) back into something like the renown he enjoyed in the eighteenth century. He was fortunate in beginning his studies under Samuel Scott and also came under the influence of Canaletto. Marlow always saw the pictorial possibilities of bridges in England, France and Italy. At the age of twenty-two the artist exhibited at the Society of Artists and was Director, F.S.A., ten years afterwards. Though he also showed his works at the Royal Academy, Marlow never put up for membership. Leaving Leicester Square about 1783 he made his home at Twickenham for the rest of his life, and is reputed to have done so well that he could paint to please himself or not at all if he wished; for it is on record that when the Duke of Rutland, then Lord Lieutenant of Ireland, invited him to paint views there, Marlow replied that he had 'quitted business'. This was probably an excuse not to go, for the artist was only forty-five at the time. In any case, Marlow had wandered about Europe in his youth, as many continental subjects prove. He died in comfortable circumstances at Twickenham where, according to Farington, via Northcote, 'he had long given up painting for an amusement more agreeable to him, the making of telescopes and other articles'.

Mr. Frank T. Sabin at Park House, Rutland Gate, has a Marlow of Chester seen from the Handbridge on the south side of the river. On the left background can be seen the octagonal water tower which stood by the mediaeval Bridgegate until this was demolished in 1784. Water from the Dee was pumped to the top of this and then distributed to various parts of the city. The picture also shows the water wheel of the corn mill which stood near the Bridgegate, and in the centre background is St. John's church.

At the same gallery a portrait of a beautiful woman by H. Wyatt (1794-1840), entitled *Le Chapeau Noir* and dated 1833, gives homage to Rubens' *Chapeau de Paille*, and also proves that this little-known portraitist could rival Lawrence both as a draughtsman and colourist. Wyatt exhibited eighty pictures at the Royal Academy and at the British Institution and Suffolk Street between 1817 and 1838.



(Above) William Marlow. *Chester*, canvas, 24½ × 39½ inches. Messrs. Frank T. Sabin, London. (Left) John Boulton. *Two Hunters with Hounds*, canvas, 37½ × 58 inches, signed. Messrs. Rutland Ltd., London.

Robert des Ruines

THE passion for Roman ruins during the seventeenth and eighteenth centuries was responsible for much fine art. Italian, French and English artists found them a constant source of inspiration. Piranesi, Hubert Robert and Richard Wilson delighted in them; and since their day innumerable oil painters and watercolourists have added to the vast total of such pictures. The mood is both humanistic and nostalgic, and whether we are artists or not we must take an interest in relics left by our ancestors to the slow erosion of time. As far as art is concerned, time and weather eventually turn the most prosaic buildings into something paintable.

I doubt if the Colosseum when newly built attracted the wandering artist if any such existed, however much the Roman people enjoyed it as a rendezvous of entertainment. But in the eighteenth century it had a picturesque grandeur, mystery and pathos in its decay. Its harsh outlines and cruel significance had been softened by time and partly obscured by trees and other vegetation.

A drawing by Hubert Robert (1753-1808), at Messrs. Wildenstein's in New Bond Street, of a public fountain in Italy reminds us of an artist who was so devoted to ruins that he was called Robert des Ruines. We can almost feel how he enjoyed doing this sketch. The crumbling stonework, the three feminine figures, the boy and the dogs are drawn and tinted with a happy spontaneity; as if on the spur of the moment and perhaps with the intention of using it for an oil painting. It is inscribed on the fountain, *FONTEM HANC PUBLICAM VIATORUM COMMODITATI STRUXIT H. ROBERTUS. ANNO DOMINI MDCCLXXI.*

Hubert Robert lived in Rome for several years and when he returned to Paris was immensely successful until the old régime was swept away at the Revolution. Like Greuze, Fragonard and others who were famous before the revolution, Robert became as it were a ruin himself. He was imprisoned and on the list for execution, but there being two persons of the name of Robert the gaoler made a mistake and sent the wrong man to the cart, thus preserving the artist, who died a natural death in 1808.

The Wildenstein drawing is catalogued: Paris, Musée de l'Orangerie, *Exposition Hubert Robert*, 1933, pp. 53/54, No. 49; New York, Wildenstein & Co., *For the Connoisseur*, Sept. 24-Oct. 31, 1956, No. 43. There are two similar drawings of slightly different sizes: one in the Doucet sale (June 5-8, 1912, No. 42) and the other in the Marquis de Biron sale (June 9, 1914, No. 52).

At Terry-Engell's

THE fourth of Mr. Herbert Terry-Engell's series of Exhibitions of seventeenth-century Dutch and Flemish paintings opens next month at his Bury Street galleries, and promises to be as highly successful as all his previous shows. The collector will have a choice of such rare artists as Van Goyen, with two landscapes of exceptional merit. Connoisseurs of the Brueghels will be interested to see how closely Pieter junior follow-



Hubert Robert. *Public Fountain in Italy*, pen and watercolour, 13 × 19½ inches. Messrs. Wildenstein, London.

ed his father in a landscape entitled *Spring*. In fact it is founded on a drawing by Pieter Brueghel the Elder. There is a gem of a flower-piece scintillating with colour, the work of Osias Beert, and a still-life by Willem Claes Heda, but the pièce de résistance is Aert Van der Neer's *Winter Scene*, a picture that in itself is worth a visit to this exhibition. Such are a few outstanding works in what will be an interesting collection.

The Sporting Touch

THE Annual exhibition of sporting pictures at the Ackermann Galleries, 3 Old Bond Street, has become an important event in the art chronicle, especially since the interest in fine pictures of racing, hunting and field sports generally is beginning to attract a wider public than specialists of the subject. Among such famous names as Seymour, Stubbs, Herring, Henry Alken, senior, the last named represented by two spirited coaching scenes as well as hunting ones, there is a George Morland hunting piece, an unusual subject for this artist. A work by Thomas Bretland, with his *Full Cry*, is something of a discovery, for he was hitherto unknown to me, and is not in the Shaw Sparrow *Index of Sporting Artists*, (1650-1900).

Mosaics in Modern Life

WHEN we consider the perfection and beauty of Roman mosaics, as well as their 'longevity', it is pleasant to know that this form of decorative art has in recent years been revived on the Continent and is now spreading to Britain. Architects and interior decorators are finding the medium specially appropriate for such purposes as decorative additions to schools, office blocks, flats and public houses—the theme often taking the form of a symbol, heraldic or otherwise—and for bathroom walls and floors, swimming baths, terraces and loggias. Mosaics can also be framed as room-dividers or as pictures to hang on walls.

A timely exhibition of mosaics by Eva Haut

and Fritz Kramer will soon start at the Canaletto Gallery (Blomfield Road, London W.9: four minutes walk from Warwick Avenue Underground station).

Mrs. Haut, wife of a chartered mechanical engineer, works mainly in a studio near her home at Purley, Surrey. Fritz Kramer is a Viennese artist who has lived in London since 1938 and enjoys a reputation as a portrait painter. During the last five years, however, he has been experimenting with mosaics in his studio, a converted barge at London's now fashionable 'Little Venice'.

This Exhibition, 'Mosaics in Modern Life', is something attractively different from the general run of contemporary art shows.

J. F. Harpignies

FOR those interested mainly in drawings of French provenance the Reid Gallery (Cork Street) generally has a stimulating variety by celebrated and lesser known artists. They have also concentrated on oil paintings of the nineteenth century and later. I always think that Harpignies, who lived to the great age of ninety-seven dying in 1916, has not received, during the present century, the acclaim he deserves. It may be because he is apart from the various French schools that have monopolised art interest with Impressionism, Post-Impressionism and the Ecole de Paris. But Harpignies' reputation developed slowly and progressively since the faraway days of 1850, and his honours accumulated with imposing regularity. He was *tout à fait* French in his subjects, and interpreted his beloved country with a poet's vision and masterly craftsmanship. As late as 1900 his works were still pictures of the year at the Salon. Their quality is impervious to fashion and a good Harpignies can never fail to please. There is one at the Reid Gallery, *Landscape near Oisene*; a late work, but as fresh and strong as if painted by a young man. Harpignies, like quite a few great artists, never grew old as far as his art was concerned.

The Art Market Yesterday and Today

THE first twenty lots in a sale of fine antique English silver at Christie's in early July were regimental silver belonging to the Coldstream Guards. The two lots which helped most to swell the regimental funds: a plain pear-shaped beer jug by David Willaume Jnr., 1724, sold for £500, and a Charles II silver-gilt two-handled porringer and cover chased with a highly decorative pattern of a lion, goat, and flowers, 1663, which contributed £450 towards the total of £2,817 realized. Another noteworthy piece was a Paul Storr venison dish, 1816, which sold at £320. In the same sale, a tea urn by the same maker, 1821, fetched £420. An expression of mercantile gratitude was in evidence when a tray and two salvers by Barnard and Co., 1845, originally presented to General Sir Henry Pollinger as a token of the appreciation of Manchester and Liverpool merchants for his skill in negotiating the treaty with China, now made £400.

On the same day, Mrs. How paid the highest price of the day, when she bought at Knight, Frank and Rutley's a James I spice box with scallop cover and feet, 1610, for £3,000. In 1941, she had paid £600 for it.

Also in early July, Sotheby's disposed of Impressionist and other modern paintings, drawings, and sculpture—the 325 lots making a total of £747,810. In the absence of any paintings of exceptional merit or fame, there was not quite the edge to the bidding that seems to be anticipated nowadays whenever Impressionist and post-Impressionist paintings make their appearance in the saleroom. Top price at £29,000 was made by Sisley's well-known *Le Loing à Moret*, followed by an early cubist composition, an oval still-life of a glass and newspapers, by Braque, 1913, sold for £27,000. A Cézanne woodland landscape painted about 1894 in the Forest of Fontainebleau, realized £26,000. A Renoir portrait of Christine Lerolle, one of the two girls who posed for the famous painting *Au piano*, crossed the Atlantic at £25,000. A Fantin-Latour painting of marguerites, last seen at auction fifty years ago when it fetched £134, went to Canada for £3,000 and another by the same artist, of assorted flowers in a bowl, fetched £6,000. A painting of apples, one of five executed by Courbet during his imprisonment 1871-2, sold for exactly double the price it had realized only five years previously: £11,000. Amongst the more modest sums paid were £1,050 for a 'Flowerpiece' by Kokoschka, £2,200 for a Kandinsky watercolour, £1,400 for a Paul Klee drawing, £1,600 for a Picasso drawing *Picador and Girl*, 1960, and £1,700 for Léger's ink drawing, *The Smoker*.

For collectors with a taste for possessions steeped in history and with only limited funds at their disposal, Greek, Roman, Egyptian, and Near Eastern antiquities, have been auctioned throughout the season in considerable variety. Typical of such sales was the one held at Sotheby's in mid July. What could be

more modest in price, even by strictly modern standards, than the examples of Greek, Roman, and Egyptian Jewellery sold that day? A pair of fine Greek gold earrings, 4th century B.C., realized £40. A pair of late Greek gold earrings, 3rd century B.C., fetched only £8. A Greek gold ring with a flat, almost circular, bezel engraved with a figure of a woman standing beside a candelabra, 4th century B.C., sold for £120. A pair of Roman gold earrings, each set with cameo cut greystone heads, 3rd century A.D., made £11 and a gold necklace of the same period, interspersed with garnet beads, facet cut, was bought for £22. A Hellenistic sheet gold diadem in the form of two bands worked with floral scrolls with pendant pearl drops at either side, 2nd century, B.C., fetched £50.

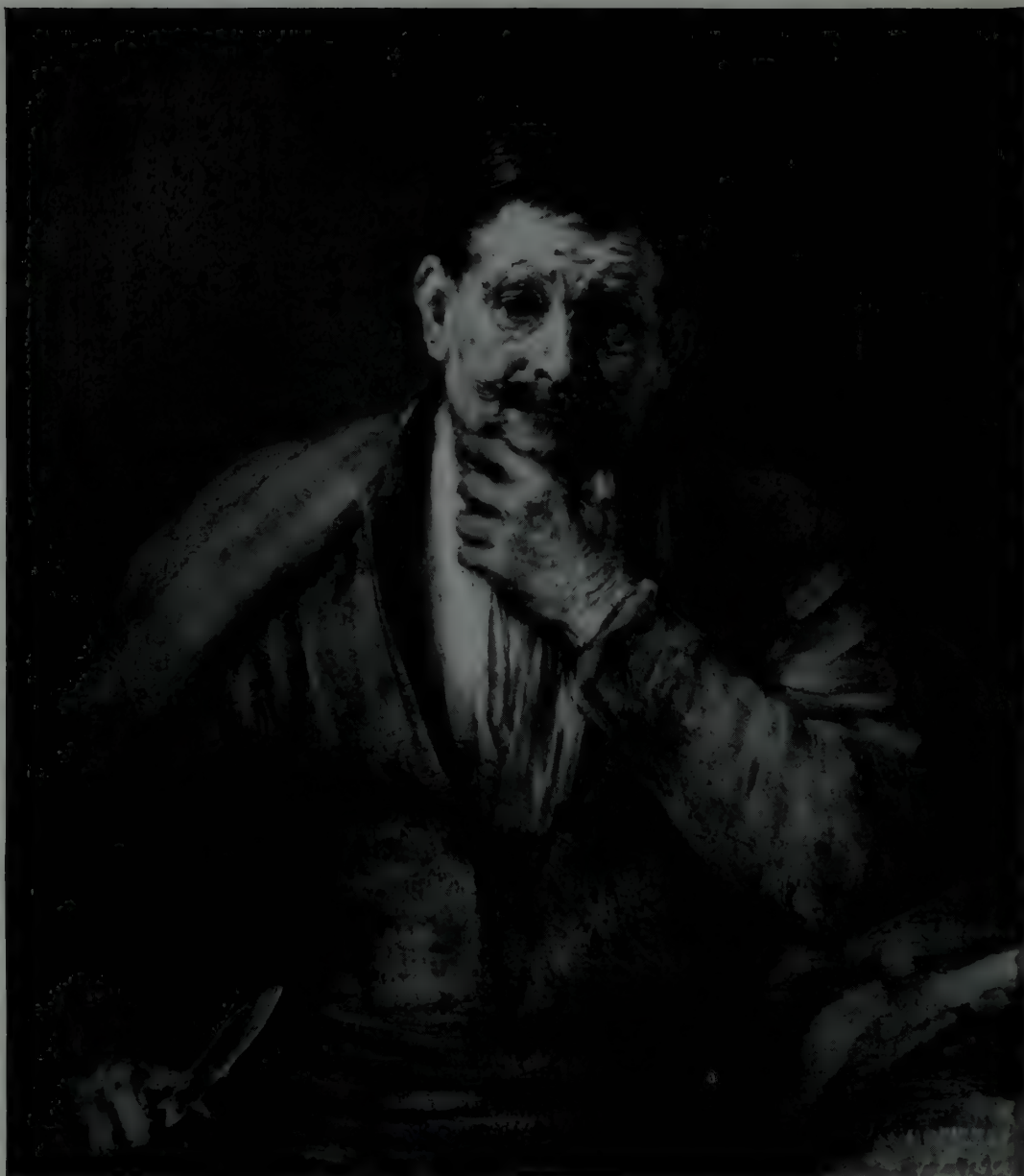
The day's best price, £620, was made by a very fine, 13½ in. high ancient Egyptian carved wood statuette of a priest, from the 12th Dynasty, which had appeared in the same saleroom in May, 1929. The next best price was made by an Assyrian relief of two women captives from the procession before Sennacherib, probably excavated by Layard during his second expedition, 1849-51, and presented by him to Sir William Gregory. This changed hands at £500.

For paintings, the season has witnessed a fairly strong trickle through the salerooms of examples of the industry of Augustus John, culminating in the sale of the contents of his studio at Christie's on July 20. In all 69 paintings and 115 drawings came under the hammer and confirmed, if confirmation was necessary, the strength of the market for his work.

The best price and the highest ever paid for any of John's paintings was £8,500 for a *Self-portrait* executed in 1938. An unfinished project for the Canadian war memorial, 40 ft. in length, will now reside in Chile, having been bought for £578. The majestic full-length painting of *Dorelia at Alderney Manor*, executed in 1911, made £8,400. His portraits, too, commanded good prices. £5,460 was paid for the portrait of *Wyndham Lewis* painted somewhere between 1905 and 1910. Of the paintings of his own children, that of his son *Robin* fetched £3,360, and another of his son, *David*, £2,310. An unfinished portrait of *T. E. Lawrence*, 1923, was secured for £1,785. A portrait of his daughter, *Poppet*, realized £1,680. Of his many famous nudes, £2,520 was paid for one painted between 1925 and 1930 and £1,680 for another painted in 1956. Among his drawings, held in as high a regard by many as are his paintings, *Dorelia and Euphemia Lamb*, about 1905, was sold for £2,520, and his daughters, *Poppet and Vivien*, a full-length drawing, commanded £893 while a drawing of a white girl and a negro girl made £630. The total for this sale amounted to £100,175. To this amount, the drawings alone contributed almost £30,000.

—Alan Osborne.

International Saleroom



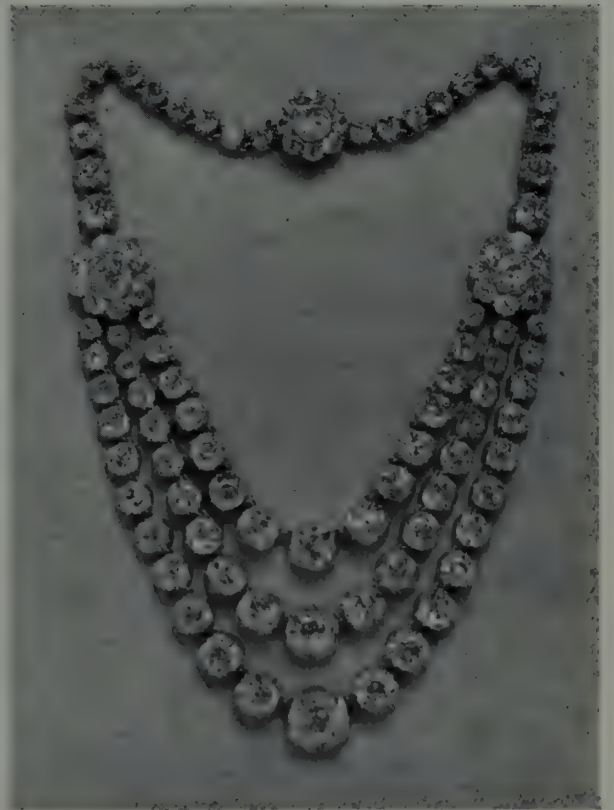
(Above left) Fra Bartolommeo della Porta, *The Virgin and Child crowned by two Angels*, pen and ink, heightened with white on pink prepared ground, $8\frac{3}{4} \times 6$ in. £14,000 (Sotheby's). (Above right) Rembrandt. *St. Bartholomew*, $34\frac{1}{8} \times 29\frac{1}{2}$ in., signed and dated in bottom right hand corner Rembrandt/f.1661. £190,000 (Sotheby's). (Lower left) Two-handled circular vase-shaped tea urn, by Paul Storr, 1821, 15 in. high. £420 (Christie's). (Lower right) John Hoppner, R.A. *Portrait of Lady Elizabeth Bligh as a Young Girl*. $30\frac{1}{4} \times 23\frac{3}{8}$ in. £2,800 (Sotheby's).



International Saleroom



(Extreme left) Augustus John, O.M., R.A. *Dorelia at Alderney Manor* (1911), 80 × 39½ in. £8,400 (Christie's). (Left) Early Meissen white figure of an eagle, perhaps modelled by Kirchner from an Oriental prototype, 22½ in. high, crossed swords mark in blue, c. 1732. £2,200 (Sotheby's). (Below left) One of a pair of Louis XVI amboyna-wood commodes, by A. Weisweiler, 51½ in. wide, one stamped. £9,450 (Christie's). (Below right) An important diamond necklace. £10,500 (Christie's).



International Saleroom



(Left) A Fabergé silver-mounted hardstone occasional table, 37 in. high, 22½ in. diameter, workmaster Karl Gustav Hjalmar Armfelt. £3,500 (Sotheby's). (Above) Jan Provost. *The Adoration of the Magi*, panel, 18¾ × 16½ in. £18,500 (Sotheby's). (Lower left) Francesco Guardi. *Macchiette and the Bucentauro*, pen and brown ink, brown wash, 8⅝ × 11⅞ in. £997 (Christie's). (Below) Alfred Sisley. *Le Loing à Moret* (1883), signed, 19¾ × 25½ in. £29,000 (Sotheby's).



Books Reviewed

ENGLISH POTTERY AND PORCELAIN:

By W. B. Honey. 5th edn, revised by R. J. Charleston. (London: Adam & Charles Black. 30s.)

WHEN a book is described as a 'miracle of compression', we generally fear the worst. We expect the subject to be 'done' as the incorrigible tourist 'does' Europe—seeing everything, appreciating nothing. But Professor Honey's book is a miracle. Certainly he concentrates the whole scope of English ceramics between the covers of his book. But his range is matched by his vision. He treats ceramics not simply as a subject for collectors—though the book is a collectors' breviary—but as art. His range is not the product of hectic dilettantism; for catholicity of taste is part of his philosophy of art. That wonderfully sane philosophy repudiates the concept of an 'ideal' in art to which all art is presumed to aspire, and replaces it by a cosmopolitan approach, valuing each group for its own especial qualities. It is perhaps ironical that we should call this a 'catholic' taste, for religiously speaking, it is the reverse: it is free will, personal experience, inspired intuition, *versus* authority and a totalitarian ideal of purity.

Inevitably new material has come to light since the first edition of 1933, and Mr. Charleston's notes now provide a valuable corrective. Very properly, the book is now rounded off with mention of the further development of the studio pottery movement. Even those who have previous editions of the book would be well advised to buy this one. And for those collectors who have not, this work, with its perfectly tuned style, its well-chosen plates, and its calm scholarship which never degenerates into pedantry, is an essential.—Bevis Hillier.

HOW TO IDENTIFY ENGLISH DRINKING GLASSES AND DECANTERS.

1680-1830: By Douglas Ash. (London: G. Bell and Sons, Ltd. 1962. 21s. net.)

WHAT does a potential collector of English drinking glasses or decanters really need to know? The author of this unpretentious and useful book has rightly assumed that the beginner may not want to be faced with an art-historical survey. He confines himself to essentials, explaining clearly and with engaging informality, the development of shapes and decoration. The untrained eye is slow to observe details of form or ornament and it is by concentrating on these points that one can learn to look at objects and become aware of the means of identifying them. The numerous line drawings included, in addition to the plates, are invaluable in this respect. They are bold and decisive.

Since the scope of the book limits it to a general outline, it is not of great importance that no mention is made of the glasses 'in all the capital colours' which Dr. Richard Pococke records having seen when visiting Stourbridge

in 1751. Most coloured wine-glasses which have survived, date, in fact, from the nineteenth century. It is not unusual, however, to come across blue, amethyst or green decanters dating from the second quarter of the eighteenth century which would have been worthy of mention. Decanters produced by the Irish glass-houses in the late eighteenth and early nineteenth century have perhaps been given unduly generous attention. It would be a pity if a beginner were led to attribute too much importance to the few special instances where it is possible to establish an Irish origin. Apart from a few particular examples, decanters produced by British and Irish factories cannot be distinguished on stylistic grounds, and during that period, the number of glass-houses in Britain far exceeded those in Ireland.

Practical experience in studying glass is inevitably essential before any collector could feel capable of identifying a piece, but here is a very informative beginning.—Joan Chepstow.

NINETEENTH CENTURY BRITISH

GLASS: By Hugh Wakefield. (London: Faber and Faber. 1961. 50s. net.)

THIS is the first volume of a new series of monographs on glass to be published by Messrs. Faber and Faber. It is also the only scholarly work on the achievements of British glass-houses in the nineteenth century, a period readily condemned and yet about which little is really understood.

The nineteenth century presents a special problem to the art historian, particularly as far as the decorative arts are concerned. A swelling population, provided for by growing numbers of workshops or factories, represented widely differing tastes. Polite society, whose example prosperous industrialists and merchants anxiously followed, sought magnificence in glassware. Less tractable intellectuals, the founders of the modern movement, rejected any decoration interfering with the natural, ductile qualities of glass, while robust, if unselective popular taste strained after colourful novelties. The visual picture of the work of the nineteenth-century glass factories is distorted, unfortunately, by overpowering and undistinguished examples in the smaller antique shops and popular markets, representing neither sophistication nor originality which can be claimed for the achievements of the period. New techniques did not put an end to handmade glass but gave added powers to the glass-blower and his products are among the most pleasing and independent of the Victorian age. But what is to be made of the confused image created by a cumbersome society and an overwhelming mass of material?

Mr. Wakefield, Keeper of the Department of Circulation of the Victoria and Albert Museum, has succeeded in providing an admirably coherent survey, relying on documentary sources and illustrating, as far as possible, dateable pieces.

Most of the examples shown are in museums, which is to be welcomed, since this is a pioneer work upon which further research can be based. Analysis of contemporary evidence reveals some misconceptions in hitherto accepted views and makes it necessary to reassess the importance of particular types of glass.

The Excise Tax on glass, first levied in 1745 and raised on various occasions in the following hundred years, has been held responsible for limiting the range of glass. In the late eighteenth and early nineteenth century, the assumption has been that it seriously hampered the output of cut-glass in the British factories, leaving a large share of the trade to the Irish factories, whose products at first were not subject to tax. Research into the financial yields of the tax in the second quarter of the nineteenth century, by which time it applied also to Irish products, betrays a far higher output of flint glass in England than in Ireland and should discourage the popular belief that so much cut-glass of the period must necessarily be Irish. The author suggests, on the other hand, that, until it was finally removed in 1845, the tax may have inhibited the British factories in making use of the new techniques of coloured glass already popular on the Continent.

The quantities of coloured glass ultimately produced in the mid nineteenth century include layered glass. Examples in which the cutting of the outer layer takes the form of cusped panels, suggesting Gothic tracery, are familiar and provide a rare occasion upon which the glass-blower drew upon revivalist motifs common to other aspects of contemporary taste.

An interesting discovery, which will doubtless be noted by collectors, concerns the patent for imitating engraving taken out by the Staffordshire firm of John Davenport in 1806. Mr. Wakefield has established that the group of glasses hitherto thought to be acid-etched, bear designs created by removing part of a thin coating of powdered glass paste which has been applied to the surface, and is ultimately lightly fired into it.

Collectors will find a great deal of valuable information in the book and will perhaps become aware of new fields. So unbiased an account of the nineteenth-century factories should also help us to form a more rational aesthetic judgment and to see in the tremendous range of wares produced an imaginative daring which commands admiration.—Helena Hayward.

MARK TOBEY: By Françoise Choay.

MAURICE ESTEVE: By Joseph-Émile Muller. (London: Methuen & Co. 70s. each.)

THESE are the two latest volumes of a series published from Methuen's on *Painters of To-day*. The three issued last year concerned Lansky, de Stael, and Viera da Silva.

The new volumes are similarly encased in a handsome slip-jacket, and the volumes themselves in a folder inside the jacket. The rigmarole

required to look at them is nevertheless well worth it, for the reproductions are excellent, though strangely no credits are given for these on the title page, except to say that the editor is Fernand Hazan of Paris, and they are therefore presumably publications of an international character. Each volume contains twelve colour reproductions preceded by a short introduction. Françoise Choay writes on Tobey and Joseph-Émile Muller on Esteve.

Mark Tobey is now nearly sixty years old, and in his career has had as wide a performance as any modern painter in the range of styles with which he has, so to speak, pinned down his personal vision. It is a pity, therefore, that the paintings reproduced only represent the period 1954-1960. But within this range the reproductions bring out all his textural subtlety; eight of the twelve reproductions are life-size, Tobey being a man who works in small dimensions (though in a vast scale). He is one of the most difficult moderns to get one's teeth into; for he panders not one whit to material plasticity. His form is will-o'-the-wisp, delicate, and requires infinite patience. This book is thus valuable as a means of appraising his work at leisure as near as possible to the original.

Esteve is the same age as Tobey, but the volume on him illustrates thirty years work, so that more can be learnt of his development to fulfilment. He is a painter who relies a great deal on colour alone to pronounce the dynamics of his design, using opposites like red and green at their brightest to produce almost musical sensations by harmony and dissonance perfectly balanced. It is indeed an achievement that the colour blocks do not lose any of these forces in reproduction.

Both painters work slowly. Both are thorough-going professional craftsmen, abstract yet owing much to nature. It is a pleasure to look at these books with the thought in mind that here are no accidental nor fortuitous effects. Each painting is a labour of love.

There is a frustrating fault in each book in that each writer mentions key works in the painters' life which are not amongst those in the illustrations. Either there has been insufficient liaison between writer and publisher, or the writers must be assuming that every reader will be thoroughly familiar with the *oeuvre* of each painter.—Alastair Gordon.

THE FAITH OF AN ARTIST: Edited by John Wilson. (London: George Allen and Unwin. 21s. net.)

MR. JOHN WILSON has done well to assemble the personal statements of more than twenty men of creative genius in the present generation—poets and painters, architects and dramatists, novelists and composers. All are men of acknowledged eminence in their spheres. Picasso and Graham Greene, Cocteau, Vaughan Williams, Le Corbusier, and Arthur Miller speak directly to us of their lives, their artistic endeavours, and their personal creeds. Thus we often gain insight into the inspiration which has fired them, and the struggles which they have

faced. At the same time we are made aware of the personal and social beliefs of men whose creative desires have forced them to think out their position in relation to society. Their criticism—often radical—is highly relevant not only to the artistic media in which they have accomplished so much, but to the society in which we all live.

Well chosen and printed, if a little thinly prefaced, Mr. Wilson's anthology has appeared appropriately at a time when the relevance of contemporary art forms to the new Coventry Cathedral has surprised the sceptical, as it has also heartened those who have always recognised that a great spiritual challenge tends to elevate an artist above himself. That it may move atheists, even avowed Communists like Fernand Léger, to excel themselves is apparent in their triumphal iconography of Maurice Novarina's modern church of Notre-Dame-de-Toute-Grâce at Assy alongside the work of Jews, and of a Roman Catholic as devout as Georges Rouault. Léger, one recalls, shocked French Catholic opinion by maintaining that it was not *faith* which inspired the mediaeval artists to create great works, but reasons and relationships of a purely plastic order. Notwithstanding, in craftsmanship of the most exacting order, *laborare est orare* in some fashion. Such power sustained Matisse during his four years' labour for the Vence Chapel that 'as a result', he was to admit, 'I know I now believe in God'.

Faith in divine guidance never wavered in Eric Gill, most devout of the apologists under review. 'The type of the free workman is the artist', he declared, 'and the artist is, by definition, one who is concerned with the Absolute Beauty. The Absolute Beauty is God. The artist is concerned with God.' Jacob Epstein was never so explicit in accounting for his motive force, though his sculptures speak for his concern with the eternal miracles of birth and the virility of manhood, of illusory death and the Saviour's promise of the resurrection. Even so, Epstein is the one artist in the book with a deep chip on his shoulder, alienating our sympathy with a typical passage from *Let There be Sculpture*, alternately whining and didactic and quite silent about the support of sympathetic artists and of his sorely tried dealers. A strenuously edifying artist, Epstein has nothing in common with the novelist Mr. Graham Greene save his spirited independence. 'If I may be personal, I belong to a group, the Catholic Church, which would present me with grave problems as a writer if I was not saved by my disloyalty', reveals Mr. Greene. 'If my conscience were as acute as M. Mauriac's showed itself to be in his essay *God and Mammon*, I could not write a line. There are leaders of the Church who regard literature as a means to one end, edification. That end may be of the highest value, of far higher value than literature, but it belongs to a different world. Literature has nothing to do with edification.'

The book abounds with quotable aphorisms. Thus Picasso: 'To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of

the past; perhaps it is more alive today than it ever was'. And thus Vaughan Williams: 'The three watchwords of great music are sincerity, simplicity and serenity'. These virtues he finds in folk-song; and he would have our composers and performers, when they can spare time from solving some new problem in atonality or exploiting the top register of the double-bassoon, refresh themselves occasionally with a draught of pure water. A revealing book.—Neville Wallis.

RAPHAEL: By Luciano Berti. Illustrated. (London: Weidenfeld and Nicolson. 21s. net.)

OF all great works of art those of Raphael are the easiest to feel and understand but by far the hardest to put across in words. With Leonardo you can be interesting without really trying, but try as hard as you can with Raphael and the chances are that the paintings will come over as dead or Academic, which is precisely what the great majority of them are not. Raphael was a kind of Platonic sponge, filtering a wealth of particular visual ideas through a visionary golden mean that was the base and dimension of his artistic personality. He united in his single self qualities of poetry and precision that are, in the realm of artistic studies, usually divided between aesthetes and scholars, and this is presumably why no one has yet produced a book that does him anything like justice. Oscar Fischel's opus has been only the saddest item in a long list.

Signor Berti's book has the initial advantage and saving grace of modesty. He is himself not unperceptive, as the admirable analysis of the *Madonna del Granduca* proves, but he is content to quote Ortolani or Salvini or Venturi if he thinks they can do better. He tries to evoke the Urbino of Raphael's childhood and the Rome to which the painter was summoned in 1508 but it is all very gentle and rather half-hearted.

Most of the salient points in Raphael's swift rise to genius are covered, and up to the Roman period he is fairly sound, although he does not emphasise sufficiently Michelangelo's influence in the Florentine period and ignores Leonardo's parallel contribution to the development of Raphael's fully plastic style. This is evident, for example, in the adoption of the contraposto from the *Madonna of the Yarn Winder* in the wrecked, but important, *Bridgewater Madonna* of c. 1507.

Rome proves too strenuous for Signor Berti, and he begins to offer strings of sensitively chosen adjectives in place of pertinent analyses of composition or attitudes to space or the role of colour. To contrast the 'primogenital titanism' of Michelangelo's *Adam and Eve* on the Sistine Ceiling with the 'measured, human, classical, elegant, sensitive and carefully descriptive conception' of Raphael's Vatican version of the same subject is to lay a wreath round the nail rather than hit it on the head.

Stylistic developments go for very little here and the author ignores altogether the important part played by classical sculpture in the evolution of the painter's late, self consciously dramatic style. There is virtually nothing on the changing style of the portraits. But if the text is pleasant, and to some extent useful, the plates arouse

harsher sentiments. They just will not do. It is not a matter of five per cent inaccuracies but the adoption of entirely different colours! The background of the *Madonna di Foligno* is not the colour of dull putty but a brilliant, Dosso Dossi blue, and the Madonna's robe is scarlet and not hot, dusky orange. The Swiss Guards in the *Miracle of Bolsena* are all in warm grey. Your reviewer has been quite unable to trace any of the publisher's alleged blues and greens in the original fresco. Throughout, the matt, cool textures of the frescoes are distorted by the warm gloss of the reproductive process.—Keith Roberts

BAROQUE EUROPE: Eva-Maria Wagner. Introduction by James Lees-Milne. (London: B. T. Batsford, 1962. 21 pp.; 264 plates. 63s. net.)

THIS latest addition to the *Buildings of Europe* follows the pattern of the series in being primarily an album of photographs, mostly full-page and of superb quality. The over-representation of Germany in relation to other countries, which upset the balance in the mediaeval volumes, no longer obtains: the choice here is altogether more judicious. Germany and Italy between them account for just over half of the 264 plates, but, given that the Baroque embraces the Rococo, this is as it should be: one's only criticism is that the Italian photographs include no example of the work of Vittone, the most imaginative of the three master-architects of Piedmontese Baroque.

Nearly every European country is represented and two remarkable examples of the church architecture of Mexico and one from Peru are thrown in for good measure. Dr. Eva-Maria Wagner, who contributes the notes on the illustrations, must have much enjoyed herself picking out telling juxtapositions: some of these are strikingly successful, and serve to emphasize the international character of the style, especially on the secular side. For example, plates 174 and 175 show the Upper Belvedere in Vienna, the orangery in the Residenz park at Fulda in Hesse, and the delicious little summer palace at Queluz

outside Lisbon; and although there are differences in the handling of the various motifs, the vocabulary is much the same, and so is the spirit with which they are suffused.

There are, however, also a number of buildings included in this book which belong to the age but emphatically not to the spirit of European Baroque. This applies to some of the French and to many of the English buildings (27 plates each), despite Mr. Lees-Milne's assertion, in an all-too-brief introduction, that 'British Baroque is in fact more pronounced than is generally supposed.' It seems questionable whether the incorporation of such very un-Baroque examples as the Dutch House at Kew, the Circus at Bath, the Custom House at Dublin, or the Royal Palace at Stockholm, does not tend to confuse rather than to assist. Incidentally the entrance to the kitchen court at Blenheim is captioned as the main entrance, a venial error perhaps, in view of the gateway's colossal proportions, but unlucky.

Nearly all the buildings here illustrated are readily accessible to visitors, and for anyone given to Continental touring, especially by car, this book will certainly offer the most tempting prospects.—Alec Clifton-Taylor.

STUDIES IN BUILDING HISTORY: Edited by E. M. Jope. (London: Odhams Press. 63s.)

THIS collection of essays is, in more senses than one, a devotional work. It consists of fourteen contributions by distinguished archaeologists and historians who share not only an interest in the study of early buildings but also an admiration for the work of the late B. H. St. J. O'Neil and have (to quote the Editor's introductory memoir) 'chosen to honour his memory (and, we hope, to further the aims of his work) in a volume of building studies which, by their very variety reflect something of his own interests'.

Mr. O'Neil was Chief Inspector of Ancient Monuments at the Ministry of Works from 1945 to 1954 and, as the list of his published works shows very clearly, his interests were necessarily

diverse. Diversity is certainly a characteristic of this collection. Although arranged more or less chronologically, beginning with Roman Timber Buildings and ending with two essays on Irish seventeenth-century houses, the subjects vary in scale from mediaeval chimney pots to castle building. Geographically the scope of the book is broad and includes subjects in Scotland and Wales as well as England and Ireland. However, there is no attempt to achieve any other kind of breadth; and though each is penetrating in its own small field these are not studies which are linked by anything more than their dedication. With one exception their conclusions are cautious and show a professional distaste for generalisation.

Some of the essays deal with specific buildings: Deerhurst Church by Messrs. Jackson and Fletcher, Acton Burnell Castle by Mr. C. A. Raleigh Radford and Haunt Hill House, Weldon by Mr. H. M. Colvin; some with groups of houses, thirteenth-century Welsh castles by Mr. O'Neil's successor, Mr. A. J. Taylor, Mediaeval Inns, by Mr. W. A. Pantin, Cornish Houses by the Editor Mr. Jope, Scottish Tower Houses by Dr. W. D. Simpson and seventeenth-century Irish houses by Dr. H. G. Leask and Mr. D. M. Waterman.

The remainder are concerned with special aspects of building construction and design: Roman timber building by Mr. I. A. Richmond, The Farnworth Romano-British Settlement at Bourton Vale by Mr. O'Neil's widow, Mediaeval Chimney Pots by Mr. G. C. Dunning and The Origins of the Perpendicular Style by Mr. J. H. Harvey.

Mr. Harvey's contribution is distinguished by a didactic approach with which readers of his other works on mediaeval architecture will already be familiar. He does not believe that the perpendicular style developed anonymously: indeed he makes so bold as to describe it as 'a specific historical occurrence of c. 1330 and to attribute the new invention to the personal genius of the architect William Ramsey'. Mr. Harvey does not offer this theory without evidence—indeed some readers may think he

Monastery of Kremikovtsi. After 1493. Frieze of apocryphal subjects from the childhood of the Virgin (detail): the Nativity of the Virgin. Plate XXVIII, reduced, from 'Bulgaria, Mediaeval Wall Paintings', published by the New York Graphic Society by arrangement with UNESCO (Studio Books, London. £6 10s.).



Martin Butlin
**TURNER
WATER-COLOURS**

Turner's whole development as an artist is epitomised in this collection of 32 water-colours, reproduced with extreme fidelity by full-colour lithography. Several of the plates have never before been published. The author is an Assistant Keeper at the Tate Gallery. 84s.

Michel Beurdeley
**THE PORCELAIN OF
THE EAST INDIA
COMPANIES**

An authoritative study, with full historical and technical background, of the porcelain produced in China for western markets under the auspices of the great Charter Companies between the 16th and the 19th centuries.

48 plates (24 in full colour) and over 100 illustrations in the text. 7 guineas

Frederic Neuburg
ANCIENT GLASS

The art of glass-making in the ancient civilizations of Egypt, Syria, Palestine, Greece, Rome and Byzantium, studied by a leading European expert and collector.

87 plates (11 in full colour). Prospectus available on request. 84s.

Hans Platte (*Editor*)
**ARTISTS' PRINTS
IN COLOUR**

'A stimulating collection of masterly prints. Sixty artists are represented, each by one excellent reproduction of work done since World War II. Refreshingly lucid Introduction . . . captions as forcible and intelligent as they are brief.' *Apollo*.

'A small private collection of "modern" art in the most lively meaning of the term.' *Times Literary Supplement*. 6 guineas

Gerald Reitlinger
**THE ECONOMICS
OF TASTE**

*The Rise and Fall of Picture Prices
1760-1960*

'A rare and valuable addition to the literature of its subject. Rare, because the material is so vast that few writers have cared to face the gigantic task of evaluating it; valuable, because the writer is an artist, an exacting connoisseur, and a critic who possesses both wit and scholarship.' GEORGE SAVAGE *Studio*.

With a 260-page analysis of the prices realised by the work of individual artists. 7 plates. 42s.

BARRIE & ROCKLIFF

2 Clement's Inn, London W.C.2

includes more data than is necessary or even helpful. Nevertheless, his analysis of Ramsey's work at old St. Paul's and at St. Stephen's Chapel is both thorough and illuminating as are his own excellent drawings. Scholarship does not suffer by identifying buildings with the men in whose imagination they grew.

The style of all the other contributions—and the presentation of the collection as a whole—belong to an older tradition. The image is of the era before Sir Mortimer Wheeler made archaeology popular and the prose lacks the vitality of Mrs. Jacquetta Hawkes. The book is solid, empirical and British and if the same facts had been known a hundred years ago, would not have been very different in appearance. Why then do the publishers resort to the cliché that it 'holds a wealth of interest for general readers as well as scholars'. Who are these general readers and how are they to divine the existence of such unquestionable 'wealth of interest' in a book whose appearance is so forbidding?

The attempt will bring its own rewards but scholars as well as general readers may be exasperated to find half the photographic illustrations set in chapters to which they do not relate.—Denys Hinton.

VICTORIAN COSTUME AND COSTUME ACCESSORIES: By Anne M. Buck. (London: Herbert Jenkins—Victorian Collector Series, 1961. 215 pp. 51 pl. and text illustrations. 42s. net.)

MISS ANNE BUCK, Keeper of the Gallery of English Costume, Platt Hall, Manchester, has written a history of Victorian clothes which is quite different from the numerous gossipy picture books on Victorian fashion. The first half of the book sets out the sequence of types of women's dress, its changes, decade by decade, in materials, colour, cut, and trimmings. Ten chapters follow on underwear, hats and bonnets, outer garments, gloves, footwear etc., together with collectable accessories such as bags and purses, handkerchiefs, fans and parasols. To round off the survey there are notes on children's costume, and on men's clothes, which, apart from wedding waistcoats, are so seldom preserved.

The great value of the book to collectors and museum curators lies in the descriptions of how the dresses are made, of their pleats, pipings, fastenings and linings, for these are the details which enable a dress to be dated and authenticated. Otherwise the eighteenth-century brocade dresses remade in the 1840's, Paisley shawls converted into dolmans, Watteau-back tea-gowns or Little Lord Fauntleroy suits may present problems which are hard to solve.

The illustrations scattered through the book show both original portraits and photographs, with line-blocks of well-chosen details and accessories. Even more important are the photographs of Victorian dresses on living models, who, as in the Platt Hall handbooks, are not allowed to show themselves off to the audience, but by their posing are ruthlessly subordinated to their function of showing how a particular costume was worn.

A select bibliography and a list of the principal museums in the United Kingdom with collections of costumes complete this very useful handbook.—J. L. Nevinson.

HERALDIC CADENCY: The Development of Differencing of Coats of Arms for Kinsmen and Other Purposes: By Lieut.-Colonel Robert Gayre of Gayre and Nigg. 160 pp. illus., four plates being in colour. (London: Faber and Faber. 52s. 6d. net.)

WHAT does the average person in England who is interested in heraldry know about cadency? Very little, it may safely be said. Moreover that little is confused and uncertain. A crescent on a shield, a reference to a martlet or bird without feet, and the elaborate system of labels on the arms of members of the royal family, and that is all. For practical purposes, it may be added that cadency is hardly used in England. There will, however, be no excuse in future for anyone to have this ignorance or to glory in it; for in the book under review Colonel Gayre has given a complete picture of the history of cadency and its development over the centuries.

It will be of particular interest that there have been so many different ways of denoting cadency. No one is better qualified to describe the subject than a Scottish herald (the author has served as Falkland Pursuivant Extraordinary to the Lord Lyon), because the Scottish system of differencing arms by matriculation makes cadency a normal everyday matter which has to be observed. There is a constant differentiation between younger sons and younger branches, and the ridiculous assumption of the whole and undivided arms of the head of the family (common in England on a vast scale) cannot take place in Scotland. It is simply illegal.

It is to be hoped that this excellently written and learned work will be read and digested by all in England who have anything to do with heraldry.

One quotation from the book is particularly valuable: ' . . . we would certainly not call (this) the Scottish (system of cadency), although it is so designated in most English heraldry books, as we believe it belongs to the whole realm of heraldry, and as much to England (or any other realm) as Scotland, despite its neglect for some time in that country'.—L. G. Pine.

L'ÉCOLE DE FONTAINEBLEAU: By Sylvie Béguin. (Paris: Éditions d'Art Gonthier-Seghers, 28.50 N.F. net.)

WHILE most publishers of picture books seem to be occupied mainly in raking over the better tilled fields in the history of art, the house of Gonthier-Seghers has had the happy idea of devoting a series of volumes to schools of painting which have usually been considered the preserve of specialist students but are now beginning to attract a wider public. The first volume in the series was Monsieur Laclotte's admirable account of the fourteenth- and fifteenth-century schools of Avignon. This has now been followed by Mlle. Sylvie Béguin's equally good *L'École de*

Fontainebleau. Though intended mainly for the general public, this elegantly produced little volume is informed by copious erudition. Its text is well documented in notes, provided with a good select bibliography and an index. It is illustrated by forty-three colour plates of paintings, stucco decorations and drawings, most of which seem faithful. No better introduction to the works of the fascinating and tantalisingly elusive artists of the Fontainebleau school could be devised.

Mlle. Béguin begins her book with a brief account of the courtly background to the activity of the school of Fontainebleau. Then she passes to a study of the Italian artists who were its brightest luminaries—Rosso, Primaticcio and Niccolo dell' Abbate. She also relates what little is known of their French and Italian satellites—Luca Penni, Cousin, Etienne Delaune, Antoine Caron and François Clouet. Nor does Mlle. Béguin neglect the many anonymous painters—the mysterious 'Maître de Flore' and the talented author of *Sabina Poppaea*. The second part of the book is devoted to the second school of Fontainebleau and includes accounts of such fascinating, though still little known, painters as Toussaint Dubreuil, Ambroise Dubois and Martin Fréminet.—Hugh Honour.

THE SMALL-SWORD IN ENGLAND:

By J. D. Aylward. New and revised edition. (London: Hutchinson, 1960. £2 10s. net.)

THIS comprehensive study of the small-sword first appeared in austerity form just after the last war, and the publication of a second edition, with improved layout and additional illustrations, is very welcome. While the book contains a great deal of information on nearly every aspect of the small-sword, including the history of duelling, fencing and famous masters of the fence, the author has not taken advantage of the opportunity to correct a few defects which appeared in the first edition. It seems a pity to illustrate damaged hilts when perfect ones are so numerous; thus No. 41 has had the button on the end of the pommel replaced by what appears to be the top of a Victorian scent bottle; No. 48 lacks the knuckle bow and No. 51 the quillon; No. 18 is still described as a Russian (Tula) hilt, though the Indian origin of this type is now generally accepted. The bibliography might also with advantage have been brought up to date and the pre-Boulton pattern books of small sword designs would also have merited treatment. These are, however, only minor points and the book can be confidently recommended to all collectors.—J. F. Hayward.

BOOK PRODUCTION NOTES

by Ruari McLean

COMMERCIAL book production is the making of books in unlimited quantities: the hundred thousandth or the millionth copy is, in theory at least, identical with the first. The materials used, as well as the processes, are those of mass production.

The high quality possible today in such materials and printing tends to make one think that

Books and The Belgrave Library

Readers, especially in some of the remoter parts of the world, may like to know that any book reviewed on these pages, or shown under 'Books Received', can be ordered by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

perhaps the true limited edition is now an anachronism, is superseded, is no longer desirable.

This is partly because we see, today, so few true limited editions produced well enough to challenge the 'millionaires'.

But hand-made or non-mass-produced papers will always have aesthetic qualities never to be attained by mass production: the pages of a limited edition can be actually worked on or coloured by the artist; and hand-bound books are in fact better made than factory-bound books.

The Trajanus-Press of Frankfurt, whose *Die Frösche*, illustrated by Imre Reiner, I described in the September issue of *The Connoisseur*, is one of the few private presses still producing truly fine limited editions: it has no counterpart at present in this country.

The latest Lion and Unicorn edition

The Lion and Unicorn Press of the Royal College of Art does produce its books in editions now limited to four hundred copies, but its function is to teach modern methods of book production and interesting opportunities are therefore lost. Many of its books might just as well be produced in unlimited editions and some in fact are subsequently taken over by commercial publishers.

A good subject has been found for the Lion and Unicorn's latest work, which is a 'field survey' of *English Merchants' Marks* (between 1400 and 1700) by F. A. Girling, F.S.A. There are one hundred and twenty-four pages in nearly

square landscape format, all on art paper, profusely illustrated with line and half-tone blocks. For ease of reference, the illustrations should have been numbered; and a book which is surely going to be studied and handled as much as this will be certainly requires a stiff binding.

Printer's marks form a very small part of the book's subject, partly because they have already been well collected and published: but Mr. Girling has discovered two versions of Caxton's famous mark in sixteenth century carvings in small churches in Wales. The mark, which is not based on roman letter forms (but possibly on runes), and which is one of the most satisfying pieces of 'device design' ever made, remains unexplained.

Reynolds Stone and Mardersteig

Elizabeth Barrett Browning's great *Sonnets from the Portuguese*, being only forty-four in number, provide a subject that is ideally short for the private press printers, as most of them have realised. The latest fine edition is from the Folio Society of London, not strictly a private press, although copies are available only for subscribers; nor is the edition limited. But it is a remarkable book, since it has been printed at Verona by Dr. Mardersteig, in Mardersteig's own 'Dante': the Introduction, by Dorothy Hewlett, is in roman, the poems in italic, and each has a headpiece designed and engraved on wood by Reynolds Stone, printed in terracotta. Stone's work in book decoration is sufficiently infrequent to make this charming edition of the *Sonnets* a collector's piece for this reason alone. An exotic binding in brocade has been executed by C. & H. T. Evans of Croydon, and the book is supplied in a gold-papered slip-case.

Yale University Press

William R. Crelly's *The Painting of Simon Vouet* (Yale University Press 1962, \$20.00) is a distinguished example of American University Press book production. Printed by Connecticut Printers, of Hartford, Connecticut, it consists of xiv + three hundred and sixteen pages of text and one hundred and ninety-three half-tone plates printed letterpress on art paper, in a page size of 11 in. x 8 in. The design is unpretentious but quietly elegant, and a model of how a straightforward work of art scholarship of this kind may be produced.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

John Baptist Jackson. 18th-Century Master of the Color Woodcut: By Jacob Kainen. (Bulletin 222). Washington, D.C., U.S.A.: Museum of History and Technology, Smithsonian Institution, United States National Museum. \$4.75.

African Sculpture: By Denise Paulme. Translated by Michael Ross. London: Elek Books Ltd. 30s. net.



As specialists we carry one of the largest stocks in the world on fine arts. Enquiries for books reviewed here or any other art book, will have our immediate attention.

72 Charlotte Street

London W.1



1. Polyptych: *Madonna and Child with Saints*. Tempera on panel, 48½ × 75 inches overall. Ugolino da Siena, Italian, Sienese, active before 1310-after 1320. Purchase, Leonard C. Hanna, Jr., Bequest. 61.40. See detail facing.

An altarpiece by Ugolino da Siena

HENRY S. FRANCIS, Curator of Paintings, The Cleveland Museum of Art, Ohio

GOTHIC painting of western Europe in its final stages came to its fullest stature in Italy and reached its climax in Siena and Florence. Though both were Tuscan cities but few miles apart, viewpoints and spiritual aspirations differed so greatly that even their styles of painting conveyed separate attitudes.

Through the medieval years following the collapse of the Roman Empire, the inherent plastic tradition of classical times lay dormant in Italy. But it appeared once again in the sculptures of Nicolo Pisano. His pupil, Arnolfo di Cambio, brought this classical influence to Florence and specifically to thirteenth-century Florentine painting in the work of Giotto. Nicolo's pulpit of 1266 for the Cathedral of Siena marked this renewed evidence of classical formula. But the existing tradition of the Byzantine style—which comprised a two-dimensional linear decorative scheme that was sympathetic to the Sienese point of view—continued to permeate the painting of Siena as an opposition to the three-dimensional plastic innovations of Florence. In the late thirteenth and early fourteenth centuries and in the painting of Duccio di Buoninsegna (active 1279 to 1319) this linear style became the mode of representation of Sienese painting for the ensuing one hundred years.

The Italo-Byzantine style, out of which Duccio proceeded, contained elements which originated at least a generation before and can be found in the panel altars by Guido da Siena. The monumental hieratic forms used are related to Byzantine mosaics and

2. Detail of the Mary Magdalen from Polyptych: *Madonna and Child with Saints*. Tempera on panel, 48½ × 75 inches overall. Ugolino da Siena, Italian, Sienese, active before 1310-after 1320. Purchase, Leonard C. Hanna, Jr., Bequest.







4. A photograph of the Ugolino polyptych, retouched to show the principal losses.

frescoes, as well as to manuscript drawing, in the stylized curvature of features and hands—long curved noses, oval heads and faces, small slant eyes, and mouths with strict frontality in presentation. Early characteristic dossales or altar frontals consisted of a single central monumental figure surrounded by smaller panels with narrative scenes concerned with details of the principal subject's life.

By the thirteenth century the panels were no longer used as altar frontals and were instead made to stand upon the altars themselves. The pictures developed into rectangular composite groups with saints surrounding the figure of Christ or the Madonna and Child as the central theme. Each altar was divided into sections with architectural elements such as colonnades with rounded arches at the top, drawn from the Western tradition of the transalpine Romanesque style. These structures were built into gabled form starting upward on either of the sides—reaching a peak over the higher central panel—or flanking the focal centre at various heights. As time went on, the complexes became increasingly elaborate, with two or more orders placed one upon another, until in the fourteenth century they reached their greatest magnificence in lofty Gothic retables.

Siene painting in the second half of the thirteenth and the fourteenth centuries was almost exclusively dedicated to religion. Although it was devoted in its narrative and illustrative character

to the specific and mundane details of life, it was highly emotional, deeply moving, ecstatically ethereal, and fervently religious. Pervaded with a gentle melancholy, and immersed as were the Siene themselves in the cult of the Virgin, this religious sense became the essence of an aspiring and hieratic representation akin in spirit to French Gothic sculpture.

The painter Duccio was the greatest and loftiest creator of the Siene style. His *Maesta* for the Cathedral of Siena was completed June 9, 1311, and was carried that day in solemn procession from his workshop to the cathedral, 'through the streets of Siena to the sound of pealing trumpets and clashing cymbals, and placed over the high altar of the Duomo'.¹

Heir to the finest Byzantine traditions of the eleventh and twelfth centuries, 'Duccio must have acquired his training from some Byzantine master' wherein 'he must have been imbued with the feelings of that extraordinary revival . . . which began at Byzantium in the ninth century and lasted on into the thirteenth century', and 'who properly regarded is the last of the great artists of antiquity, in contrast to Giotto . . .'.²

Siene artists were born panel painters. All Siene mural painting was derived from panel painting with felicitous taste, from the appreciation of the ornamental and the decorative achieved in a linear mode to the embellishing of the religious concept of figures, episodes, and spiritual aspiration with realistic



5. Detail of central pinnacle from Polyptych: *Madonna and Child with Saints*.

detail. The fusion of hieratic elements from Byzantine ritual, coupled with a love of rich and sumptuous use of gold, placed the emphasis upon the two-dimensional elements in panel painting.

The specific problem in this high point in Sienese painting is to separate and distinguish the collaborators and immediate followers of Duccio. There are records of the names of numerous artists—Masarello, Guarnieri, Giovanni, Giorgio di Duccio and others whose works, signed or not, are nowhere to be found. The fairly extensive, yet fragmented, remains of this period are for the most part undocumented and are grouped and attributed through stylistic evidence. Among the remaining altars and pieces thereof, there are some hands palpably greater than others, some pictures of outstanding skill and invention comparable and to some extent influencing the work of the succeeding generation of Simone Martini and the Lorenzettis.³

Until now the Museum had represented the period of fourteenth-century Sienese painting only by a small panel, the Lippo Memmi *Madonna*.⁴ It is rare to be able to add an entire altarpiece by Ugolino di Nerio da Siena (active before 1310–after 1320) completely unrecorded and unknown until now and recently acquired by the Museum⁵ as a purchase from the Leonard C. Hanna, Jr., Bequest.

Ugolino, 'perhaps the closest spiritual relative to Duccio',⁶ was also Duccio's closest collaborator and follower as well as the most gifted and capable. He and Segna di Bonaventura are the only known personalities among the followers. As a draughtsman, Ugolino was accurate and painstaking, particular and exact, using deeply incised outlines. His work expresses less tenderness than Duccio's and is more serious and tragic, more austere. The proportions of his figures are slenderer; there is less grace and more monumentality, a greater unity in design with a movement and sweep to the drapery. His colours are pure, rich and bright; he invented elaborately tooled designs in the gold ornament of the halos.

As the collaborator of Duccio, Ugolino was his rival as well. Duccio possessed a reputation beyond the confines of Siena. Early in his career he was commissioned to paint the altarpiece in Florence, in 1285, for the chapel of the Rucellai in the Dominican church of Santa Maria Novella. This great altarpiece was long attributed by Vasari to the Gothic Florentine, Cimabue; only in the twentieth century has the altarpiece, a picture of marked importance and innovation in its time, come to be considered as Duccio's.⁷ The Franciscan church of Santa Croce in Florence was begun ten years later, around 1295, and completed in the early years of the fourteenth century. The Dominicans, having called Duccio to paint the altarpiece for their church, spurred the Franciscans to commission Ugolino to do the high altar for Santa Croce. This commission followed closely upon the completion of Duccio's *Maesta* for Siena in 1311; and as the style of the remains indicate, it is the most complex work of Ugolino, considered as late as 1320, and the culminating effort of his career. Ugolino's Santa Croce commission 'is in itself an indication of the esteem in which the artist was held in his own day'.⁸ Both of these commissions attest the reputations of these Sienese artists outside Siena. Mentioned by Vasari, who may have seen the altarpiece in position on the high altar of Santa Croce, it was removed shortly afterwards and disappeared until referred to and published in 1784⁹ by Padre Guglielmo della Valle. He saw it in the upper monastery adjoining Santa Croce, and recorded the signature 'UGOLINO-DE-SENIS-PINXIT'. This is again referred to some fifty years after when William Young Ottley brought a group of the dismembered fragments to England in 1835 where they were seen and recorded by Waagen.¹⁰ Since that time, the main panels and the signature which appeared beneath them on a separate piece of wood have also disappeared, possibly still to be rediscovered, while the remaining panels are variously owned by the museum in Berlin; the National Gallery, London; or private collectors. This altar was a signed and, therefore, documented later work of Ugolino and forms the basis for assembling his style and personality for a number of earlier altars through the distinctive characteristics and marked differences from other contemporary hands, all recently and most thoroughly discussed and identified by Gertrude Coor-Achenbach.¹¹

The fragments of the Santa Croce altar are from the most advanced and important picture known by Ugolino. They provide the clue to other existing earlier pictures, and do so purely in terms of stylistic similarities. There is a corpus of pictures accepted by all authorities, consisting of eight or ten altarpieces (and fragments thereof) or smaller pictures, dating approximately between 1319 and 1325, to which various writers have added about twice that number, drawn from the remaining examples of Sienese painting of the period.

Fortunately, the Ugolino altarpiece recently acquired by the Museum remains in a remarkably fine state of preservation (No. 4). The five sections of the polyptych comprise a central panel depicting a Madonna and Child which is larger than the flanking

four panels (two on each side), a larger pinnacle over the centre and smaller pinnacles over each flanking panel. All five panels are rounded at the top and are separated by arches supported on columns which are part of the contemporary painted frame that encases the whole. In the spandrels, on either side of the arched top above the columns of the porticoed frame, are painted trefoils.

The central panel presents a three-quarter-length figure of the Madonna (No. 3), against a gold ground as are all the figures of the altarpiece. The Madonna holds the Christ Child in her left arm, and supports Him by her right hand underneath. The Christ Child clasps the Madonna's wimple to her face with His right hand. The Madonna bends slightly towards the Child in an attitude characteristic of many other altars of the period. In the present instance, the Madonna, unlike most other extant examples—save the Madonna of Duccio's *Maesta* itself—looks distantly away to the right and not at the spectator as is usually the case. The Madonna's mantle, edged with gold filament, is a deep blue, now turned somewhat darker than it was originally. The Christ Child's tunic is red with a scarf of grey red-violet over the knees and legs ornamented with Greek-style gold crosses. On either side of this central panel are two pairs of saints. To the immediate right is the bearded St. James Major clothed in a bright green mantle, carrying his book, his right hand in benediction; to the far right is the St. Mary Magdalen (No. 2) dressed in a scarlet cloak over a blue bodice, carrying her white jar of ointment. To the left of the Madonna is St. John the Baptist, bearded, with characteristically shaggy hair, holding his cross in his left hand as he directs attention to the Madonna and Child with his right. He is dressed in the hair shirt, over which is clasped a dull red cloak. At the far left, St. Francis in monastic habit is carrying his breviary and pointing to the Madonna with his right hand. All around is a painted frame, brick orange red for background, with black and white alternating quatrefoil and green and silver cross designs in an interlacing foliate pattern. In the pinnacles above each of the four flanking panels are the figures of four saints (left to right): St. Bartholomew over St. Francis; St. Paul, with his sword and book, over St. John the Baptist; St. Peter, with key and book, above St. James; and St. John the Evangelist (?) above the Magdalen. In the centre, over the Madonna and Child, in a much larger pinnacle, is a remarkably fine and well preserved figure of the Crucified Christ (No. 5). The gold background is especially well preserved and striking.

Since the Cleveland altarpiece maintains its original arrangement bound by its largely original frame, it is of the highest importance in appreciating the subtlety of Ugolino's own certain composition of the five major panels with their auxiliaries. The great majority of early Trecento altarpieces are problematical re-arrangements of their original conception which owed a great deal to the slight adjustments of relationships between the apparently rigidly iconic figures. Thus in the newly discovered Ugolino the two outer figures of St. Francis and the Magdalen turn in slightly, closing the composition at its extremities and preventing the eye from wandering as if it were viewing an endless series. The really subtle transformation occurs in the upper panels for there the two *inner* saints are turned inwards towards the representation of the Crucifixion of their Saviour. Representationally, then, the eye is carried from the austere St. Francis and the lush Magdalen upwards through the next and smaller intuned pair to the austere but lyric Crucifixion. The Madonna and Child, because of their larger size and equal beauty, are not ignored in this arrangement. Rather their dominance is equalized to afford the Crucifixion its proper place in the logical and symbolic order of things.

The noble proportions of the round arches are derived from the still persistent forms of the Italian Romanesque. In this they represent an earlier tradition than that of Ugolino's later works, culminating in the dismembered Santa Croce altarpiece, with their pointed Gothic arches and pinnacles.

Of the group of pictures attributed to Ugolino, and universally accepted as his earlier work, are two polyptychs in particular: the polyptych belonging to the Accademia, Siena (No. 6), dated between 1310 and 1315; and that belonging in the Castello Ricasoli at Brolio, Chianti. These altarpieces resemble the Cleveland polyptych in arrangement, close treatment of plan, and rendering and detail; and vary with regard to pinnacles and frames. Even closer in structural relation are two altars partly at least by Duccio himself, both in the Accademia in Siena (No. 28 and No. 47). The latter varies from the Cleveland altar in the paralleled and pinnacled superstructure, but it contains figures of St. John the Baptist and of Mary Magdalen which are very close in treatment to the same figures in the Cleveland picture; the two Mary Magdalens are especially similar. This altar was made about 1315, a trifle earlier only than the Cleveland picture. Since the Siena No. 47 altar is thought to be partly by the hands of collaborators of Duccio, the closeness with the specific Cleveland panels in this case suggests the hand of Ugolino as that collaborator. Furthermore, the general configuration of the altar with its quatrefoil designs and similarity of frame suggest this relation.

Considering the first mentioned polyptych (the Siena No. 28) general agreement gives the central panel of this latter altar to Duccio himself, and the flanking panels to a follower, possibly Ugolino, executed, according to Dr. Coor, shortly before Duccio's *Maesta*. She says of the Cleveland polyptych that 'it is a fine example by Ugolino produced shortly after the polyptych by him, in the Accademia, Siena (No. 39), substantially the same plan, but lacking today the pinnacles . . . The narrower compartments and more elongated and longer figures in the present as compared with Duccio's, point to a more advanced date, not before the second decade of the fourteenth century . . . All the representations are there and with the possible exception of the ornament on the frame, Ugolino painted everything himself, and the framework is in large part original'.¹² She goes on to refer to its high quality, refinement, and sensitivity; especially commenting on the pinnacle with the Crucifixion. She notes also that the head of the Baptist 'has more individuality than have Ugolino's representations in the Ricasoli polyptych and the Santa Croce altar' which are both later in date than the Cleveland picture.

There are generic types clearly distinguishable which make a close relationship between the panel of St. Francis in the Cleveland altar, Ugolino's representations of the saint in another altar at San Casciano,¹³ and in the single panel at the Barber Institute at Birmingham, England.¹⁴ St. Francis appears to have been a particular concern of Ugolino and/or his patrons. The same repeated type exists in the pinnacle above the Baptist with the St. Paul to appear later in the Berlin panel¹⁵ of the same subject.

Certainly one of the most important features of the Cleveland polyptych is the use of the Crucifixion in the main pinnacle. According to Dr. Coor 'What was to the left of the last mentioned figures, i.e., in the main field in the tier with the coupled Saints? Conceivably an Annunciation, with Gabriel kneeling at the left of the central column and Mary seated at its right, as in Pietro Lorenzetti's altarpiece of 1320. In that case the surmounting pinnacle showed probably a representation of the Crucifixion, as does a pinnacle by an Ugolino follower, in the Johnson Collection. On the basis of related works it is more probable that, like Duccio and Simone, Ugolino reserved the main



6. Polyptych: *Madonna and Child with Saints*. Ugolino da Siena. Siena, Accademia (Photograph: Istituto Centrale del Restauro, Rome. Courtesy Dr. Gertrude Coor-Achenbach).

pinnacle for a representation of Christ Blessing and, consequently, that he depicted the Crucifixion in the trapezoidal field above the main figures'.¹⁶

Besides this vivid representation of the Crucifixion in the main pinnacle, the panel of the Madonna and Child and that of the Magdalen, to the right, are the greatest achievements in the complex. The panel is an outstanding representation of the best of early Sienese painting, as near to Duccio in perfection as it is possible to come—not only because of the remarkable freshness of the painted surface, the rich colouring and the gold, but also because of the ineffable pensive quality of the Madonna in her relation to the Child. The preservation of the paint film of the Magdalen, and the face of the Madonna as well, is the outstanding part of these panels, because the flesh tones and the green underpainting have lost nothing of their original paint surface.

The halos are elaborately designed, full of invention and variety, and executed with great precision, as was particularly Ugolino's wont. Ugolino has placed a fleur-de-lis design around the head of the St. Francis, a foliate pattern around the Baptist, intertwining circles around the Madonna, and variegated foliate designs for the St. James and the Magdalen.

This altarpiece, along with Lippo Memmi already in the collection, gives the Museum two important examples of early Sienese art. The latter represents the next generation and was probably painted at least twenty or more years later, even after 1340. A comparison of these two pictures (which will ultimately hang together), especially the two Madonnas, reveals at once the Sienese kinship. On the other hand, great differences exist in the two as well. The basic difference, stemming from Byzantine sources in the Ugolino, has already changed in the coming generation to the haunting realism in the attentive Christ Child of the Lippo Memmi, as well as to more elaborate detail and treatment.

This article first appeared in the October, 1961, issue of *The Bulletin*, *The Cleveland Museum of Art*, Cleveland, Ohio.

NOTES

- ¹ Evelyn Sandberg-Vavala, *Sienese Studies* (Florence, 1953), pp. 98 ff.
- ² Bernhard Berenson, *The Central Italian Painters of the Renaissance* (New York, 1908), p. 41 note.
- ³ G. H. Edgell, *A History of Sienese Painting* (New York, 1932), p. 60.
- ⁴ H. S. Francis, 'A Sienese Madonna and Child by Lippo Memmi', *CMA Bulletin* XL (April 1953), 59.
- ⁵ 61.40. Tempera on panel, overall measurements: 48½ × 75½ inches. Purchase, Leonard C. Hanna, Jr., Bequest. Condition of picture is illustrated in a retouched reproduction (Fig. 3) showing the principal losses.
- ⁶ R. R. Tatlock, 'Ugolino da Siena's Predella Completed', *Apollo*, XXI (February 1935), 65 ff.
- ⁷ C. H. Weigelt, 'The Madonna Rucellai and the Young Duccio', *Art in America*, XVIII (1929), 3 ff.
- ⁸ Sandberg-Vavala, p. 98.
- ⁹ Edward Hutton, *The Sienese School in the National Gallery* (London, 1925), p. 20; Martin Davies, *The Earlier Italian Schools* (National Gallery, London, 1951), p. 410-411.
- ¹⁰ G. F. Waagen, *Kunstwerke und Künstler in England . . . I* (Berlin, 1837), 393-395.
- ¹¹ Gertrude Coor-Achenbach, 'Contributions to the Study of Ugolino di Nerio's Art', *The Art Bulletin*, XXXVII (September 1955), 153 ff.
- ¹² Letter from Dr. Coor, January 15, 1961.
- ¹³ Raimond Van Marle, *The Development of the Italian Schools of Painting*, II (The Hague, 1924), 106, fig. 67.
- ¹⁴ Coor-Achenbach, 'Contributions . . .', fig. 13.
- ¹⁵ *Ibid.*, fig. 1.
- ¹⁶ Bernhard Berenson, *Catalogue of a Collection of Paintings and Some Art Objects* (Johnson Collection) I: Italian Paintings (Philadelphia, 1913), 52, no. 90.

The Connoisseur in America

M-L. D'OTRANGE MASTAI

Governor Rockefeller's Private Collection

THE catholicity of taste of a renowned collector of modern art, the Hon. Nelson Rockefeller, Governor of the State of New York, is made evident in his private collection, and more particularly in the superb selection of twenty-one paintings and twelve works of sculpture that was shown through the summer at the Brooklyn Museum, New York. Axel von Saldern, Curator of Paintings and Sculpture, has characterized Governor Rockefeller as 'a collector who surrounds himself and lives with paintings and sculptures that he admires'. It must be considered as merely incidental therefore, though a flattering reflection on the collector's sureness of taste, that superlative quality should be the keynote of this collection that includes representative examples of the works of all the most famous and/or controversial modern and contemporary artists.

It is above all a highly intellectual collection — avoiding (this goes almost without saying) not only the sentimental and the shallowly representational but also the pastiche, the superficially brilliant, and 'followers'. Each work included has these qualities in common: the density of a heavy fruit, and its rich ripe savour, so it is not surprising therefore, as Mr. von Saldern again comments, that the group of sculptures should be 'particularly indicative of Mr. Rockefeller's perceptive judgement as a collector'. The earliest works included are two examples by Wilhelm Lehmbruck, dating respectively from 1910 and 1913-14, *Torso* and *Dancer*. Then come Henri Laurens' *Seated Kicking Woman* (terracotta, c. 1932); *Shell Crystal*, 1938, by Jean Arp, in granite; Marino Marini's bronze *Three Graces*, 1943; the moulded clay *Standing Female Figure* by Elie Nadelman, 1944; *Dream Animal*, also in



Slaughtered Woman, bronze by Alberto Giacometti. Governor Nelson Rockefeller Collection.

bronze, 1947, again by Jean Arp; two ceramics by Lucio Fontana, *Masker* and *Masker II*. Also the extraordinarily fine work by Giacometti here illustrated, and a massive cubistic figure by Jacques Lipchitz, *Man with a Guitar*.

In the group of paintings, a list similarly amounts to calling the roll of the great of modern art: Georges Braque, Fernand Leger, Wassily Kandinsky, Juan Gris, Piet Mondrian, and many more.

'Delacroix to Gauguin' in Virginia

A BRILLIANT sketch by Delacroix of two Indians; a serious and serene portrait of Claude Monet by Renoir; a sharp psychological study of a man by the lesser known master, Frederic Bazille; a soft and appealing portrait of a young girl 'au Chapeau Noir' by the American Impressionist, Mary Cassatt; another, tenderer work by Renoir, *L'Enfant et ses Jouets*, showing little Jean Renoir with his nurse Gabrielle; a rare Corot portrait, of extraordinary firmness,

Portrait of Alexander Clerambault; two great Manets, *La Prune* and *La Promenade*, both studies of female models in widely divergent moods: the first a Bohemienne sitting (and smoking!) at a cafe table, and the other an elegant Parisienne walking in the Bois de Boulogne; two admirable Degas, a self-portrait 'au Col Blanc', where the brooding face occupies the entire space of the painting (making it just about life-size, since the dimensions are eight by six inches), and the larger portrait of *Madame Julie Burtin*; finally, a Gauguin self-portrait, quizzical and disquieting, done presumably, from the costume which has an embroidered under-vest, during the Brittany period.

This dazzling enumeration does not represent, as one might think the highlights of some large loan show which pools the resources of a great many fine private collections, for this splendid group consists of the pictures offered as an extended loan to the Virginia Museum by Mr. and Mrs. Paul Mellon, and which went on

NEW AMERICAN EDITOR

Readers throughout the world, and in America in particular, will learn with regret of the resignation through ill health of Malcolm Vaughan, who has been American Editor of *The Connoisseur* since the retirement of Helen Comstock in 1959. His place has been taken, with effect from this issue, by M-L. D'Otrange Mastai, who is well known in American art circles. In future, and because *The Connoisseur* is the most widely read British art journal in the United States, coverage of American art news will be greatly extended.



Eugène Delacroix. *Two Indians*, oil on canvas, 14½ × 18 inches. Loaned by Mr. and Mrs. Paul Mellon to The Virginia Museum of Fine Arts.

exhibition early this summer. Entitled 'Delacroix to Gauguin' the exhibition of course lives up to this title, but the chief interest is to be found in the coherence of subject matter, presenting the two great Romantics: Delacroix and Corot, and the six Impressionists (Manet, Degas, Cassatt, Renoir, and Bazille), as well as the rebellious Gauguin, initiator of Post-Impressionism, in the aspect of supreme psychologists – a facet that is too frequently overshadowed by their renown as landscapists, social chroniclers, technical experimentators, and, in Gauguin's instance, symbolists.

Sculpture from the Pacific

INCLUDED in a small but very choice exhibition of that title, held over at the Museum of Primitive Art, New York, until November 11th, the very fine wood-carving illustrated here furnishes a striking instance of the great plastic and decorative gifts of the natives of New Guinea. Strangely, the untutored savage artist has risen to the highest concepts of the supreme Greek sculptors of the golden age, and this artifact, intended as a break-water, echoes the graceful curves of the acanthus motif. The touch of barbarism is not much more after all than could be easily seen in, say, an ivory carving of the Byzantine period, and it would take very little indeed to lift this sculpture into the class of great art. The archaic Greek certainly could not have disowned this object, which might be regarded as purely intellectual in appeal, in contrast to the usual emotional (i.e., religious)

Canoe Breakwater from Normanby Island, New Guinea, painted wood, 11¾ inches high. The Museum of Primitive Art, New York.



message of African work. One must look upon such objects as indicative of the tremendous artistic possibilities latent in the Dark Continent which will flower after the transitional period of assimilation of an alien culture – much in the manner in which our own forefathers assimilated, and then at least equalled if they did not surpass (the question is a moot one) the splendour of Mediterranean antiquity.

Josiah Wedgwood, poet with clay

A REPORT in our July issue covered the important Wedgwood Seminar held this summer at the Art Institute of Chicago. As illustrations were not available at that time, we now reproduce an unusual plaque in blue and white jasperware, *The Apotheosis of Homer*. Such inspiration was born of the artist's very genuine love for classical literature, and one recalls with delight Wedgwood's charming remark to Bentley when sending him his bust of Virgil: 'I have open'd his mouth & shall send him to you singing some of his divine poems'. And indeed as a great poet in the usual sense of the word had once chanced upon 'an eagle's feather', so Wedgwood, a true poet in clay, had plucked a small, snow-white pinion shed by the great Mantuan Swan.

The Methuen Cup

ABOUT half a century ago the finest known Scottish sixteenth-century silver-gilt standing cup and cover, called 'The Methuen Cup' because Lord Methuen long owned it, was auctioned at Christie's in London and 'disappeared'.

Rumour said it had gone to America: and sure enough it had. Recently it reappeared again in



The Apotheosis of Homer, blue and white jasperware plaque by Josiah Wedgwood. The Mr. and Mrs. Lawrence Pucci Collection.

the Los Angeles County Museum, as a gift from the Hearst Foundation.

Exquisitely small, measuring only 4½ inches across and 5 inches to the tip of the cover, the shallow-font bowl stands on a rock-crystal stem and low-domed foot finely milled like the edge of a coin. The cover is topped by a ring in serpent form resting on a crystal bead which is set in parsley leaves. There is an extensive inscription in Lombardic Gothic lettering around the cover. Inside, the bottom of the bowl carries the Sacred Monogram *I H S* in block lettering, centred in a medallion. The maker's mark, *Vh in a shield*, is struck three times: on the flange of the cover, inside the bowl, and under the foot.

Its acquisition by the Los Angeles Museum lifts that gallery to an even higher rank in the field of early British silver.

Copley Family Portrait

JOHN SINGLETON COPLEY, America's first artist of note, taught himself how to paint in a small city lying between the ocean and the wilderness. He had no teachers, indeed, he had never seen fine paintings and so had no example to follow in his eighteenth-century day.

That he should have undertaken a group portrait, unaware of the problems and pitfalls before him, is characteristic. As a creator, he wanted to do something he had never attempted before. Assembling the seven members of his

family in their best parlour, he took brush in hand and produced a vital work of art – one of the earliest group portraits ever painted in America. The occasion for the picture was the reuniting of the artist with his family after an absence of two years. That was in 1774.

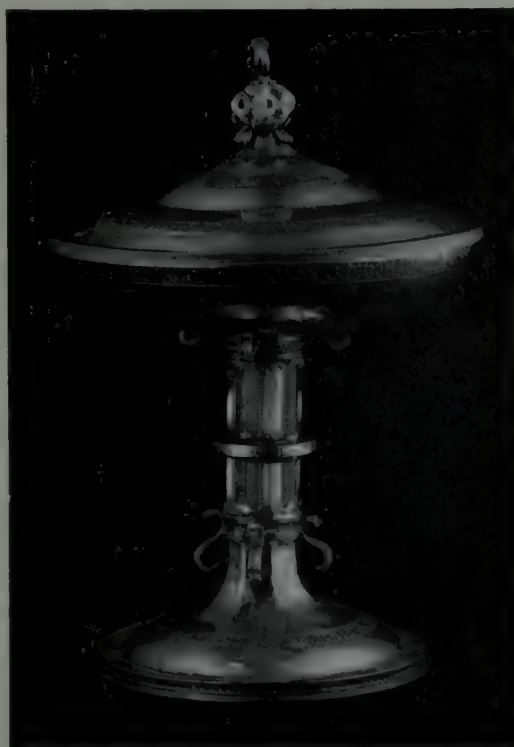
As a pristine painting and a labour of love, the canvas has been treasured ever since by the collectors who have been fortunate enough to

possess it. Recently it was purchased by the United States National Gallery of Art (which is where it belongs) and now the nation is flocking to enjoy it. To draw especial attention to it the Gallery has not placed it in the galleries of American art but just off the rotunda on the first floor so that no one will miss it. It stands up very well in this architectural setting, for it is a monumental canvas measuring over six feet high by seven and a half feet wide. The picture was seen in England shortly after it was finished, as it was exhibited at the Royal Academy in 1777.

The Auction Season in the U.S.A.: New Aspects

THE 1962-63 auction season will have been under way something less than one month when this goes to press, and it is much too early therefore for any estimation of its progress. It is safe to predict however that while it is expected to be very satisfactory on all counts, it will with difficulty rival the unparalleled glory of the 1961-1962 season which was highlighted by the Erickson sale: 'the sale of the century'. It may have been too early also for the bestowal of that title by the enthusiastic American press, as we still have nearly four decades to go, and if the art market keeps growing at the same rate as in the preceding decades, the sky is the limit (*c'est bien le cas de le dire!*).

What is almost a certainty is that the auction season in America will now be extended at least into early summer instead of stopping abruptly in late May or early June. One of the most interesting events of the 1961-1962 season and a



The Methuen Cup, Scottish, mid sixteenth-century cup and cover. The Los Angeles County Museum.

climax of a sort (even after the Erickson sale) because it set a precedent, was the dispersal *in situ* of the furniture and works of art at 'The Elms', the palatial Newport residence of the late Miss Julia A. Berwind. Taking place on June 27 and 28, at a time when normally the American art market would be plunged into a deep aestival torpor, the sale was extraordinarily well attended – not only by American dealers and collectors, who had obviously put off their usual European trips for this purpose, but also by many potential buyers from abroad. Among the notable prices achieved: Joos van Cleve, *Madonna and Child*, \$40,000; a set of six decorative mural paintings of the Venetian School, probably 18th century, \$14,000; an important Tabriz Silk palace carpet, \$8,750; a set of four gilded bronze statuettes of *The Evangelists* by Alessandro Vittoria, \$8,000; and a pair bronze groups by the Atelier of Bernini, \$7,000 (both these lots purchased by a London dealer); a Louis XV acajou marquetry serpentine commode, \$6,100; and a pair of *bronze doré brule parfums a l'Athenienne*, \$4,000. The terracotta relief illustrated was sold for \$3,000.

With the tax situation as it is, and so many gorgeous 'white elephants' of the same sort as 'The Elms' a crushing burden still even on the wealthiest not only in Newport but at other summer resorts, which were once the playground of the extravagantly rich and dashing uninhibited, we may confidently expect that the summer months will not be lost months anymore, and that many other auctions of this type will take place at the conclusion of the present season.

In their report on the winter sales, the Parke-Bernet Galleries announced that the total reached was the record figure of \$14,127,516. It will be recalled, of course, that the result of the Erickson sale alone was \$4,679,250, more than twice the amount fetched at any previous auction of paintings in the world. *Aristotle Contemplating the Bust of Homer* was purchased by the Metropolitan Museum of Art for \$2,300,000, and the next highest item, Fragonard's *La Liseuse* went to The National Gallery of Art in Washington for \$875,000, also a world-auction record.

It was noted during the past season, not only that the market was firm for French eighteenth-century furniture but also that, possibly as a result of the decorative activities of Mrs. Kennedy at the White House (and the nationwide publicity ensuing) prices for American furniture, decorative objects and paintings were on the rise. Oriental art was keenly bid for at all times, the supply exceeding the demand, for Oriental objects, rugs, etc., harmonize well with modern furnishings and do not clash with extreme modernist paintings. An increasingly important role was played by foreign buyers, and American collectors were impressed with the fact that they must now watch carefully so as not to be outbid by dealers acting as agents for European collectors.



Claude Lorrain. *The Sermon on the Mount*, canvas, a new addition to The Frick Collection, New York.

Other leading sales included such results as \$1,103,700 for the Charles Goldman (et al); Collections of modern paintings and bronzes; \$1,098,775 for the thirty-nine paintings and sculptures of Mr. and Mrs. Adolphe A. Juville; and \$785,650 for the French and other modern paintings from George Friedland and other owners.

The Plaza Art Galleries – New York's oldest

auction gallery under the same name and ownership – reported an equally prosperous season in proportion. William H. O'Reilly, president of the Galleries was of the opinion that the scarcity of French antique furniture brought about the unexpected demand for, and so the high prices fetched by, reproductions of high quality, it being frequently necessary for a collector to procure such reproductions for decorative purposes until able to replace them with the rare original pieces.

The happy and definite conclusion was, that while the stock market suffered some tribulations, the art market not only held its own but forged ahead triumphantly. This naturally has had the best effect on investors, and prospects are very bright for the current season.

A Claude for the Frick

FOR the first time in years, the Frick Collection, New York, has added a picture to its superb collection of paintings. The canvas is by Claude Lorrain, *The Sermon on the Mount*.

It is not a characteristic Claude. The dark mountain is in the centre of the picture, with light planes of receding distance on each side, whereas usually the dark area was to one side, with planes of receding distance in the centre. However, the composition of the Frick example is fine, and so is the quality of the painting throughout the work, in fact, Walter Friedlander makes special mention of the picture in his authoritative study of Claude (1912). Preliminary drawings for *The Sermon on the Mount* exist in the Pierpont Morgan Museum, the British Museum, and the Tayler Museum at Haarlem.



Andrea Della Robbia. *Madonna and Child*, a glazed terracotta haut-relief, 27½ × 19 inches. The Parke-Bernet Galleries.

Printed in Great Britain by Tillotsons (Bolton) Limited, Bolton and London. Agents in Canada, The Wm. Dawson Subscription Service, Ltd. Sole agents for Australia and New Zealand, Gordon & Gotch (Australasia) Ltd.; agents for South Africa, Central News Agency Ltd. (London agents, Gordon & Gotch Ltd.), Higginbotham & Co. in Bombay and Calcutta. Conditions of Sale and Supply.—This periodical is sold subject to the following conditions: That it shall not, without the written consent of the publishers first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 10 shillings; and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorized cover by way of Trade: or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.

Norman H. Hams

8-10 HANS ROAD, KNIGHTSBRIDGE, LONDON, S.W.3

Telephone: Kensington 5266



*A rare late Eighteenth Century Mahogany Carlton House Writing Table.
Length 54 inches.*

STANLEY J. PRATT

LIMITED

27 MOUNT STREET, LONDON W.1

GROSVENOR 1747/8



*A very important PAIR of Girandoles from the Duchess's
Drawing Room at STOWE HOUSE, Buckingham.
Original condition - height nine feet seven inches.
(Illustrated in the catalogue of the auction sale held at
Stowe on 4th July 1921.)*

The Connoisseur

NOVEMBER 1962

TEN SHILLINGS -
TWO DOLLARS U.S.A.



CHRISTIE'S

will offer at auction on **FRIDAY, NOVEMBER 23rd**

IMPORTANT PICTURES BY OLD MASTERS

the property of

**THE COUNTESS OF DUDLEY,
The Rt. Hon. THE EARL OF HALIFAX,
Lt.-Col. A. HEYWOOD LONSDALE, M.C.,
LADY BETTIE WALKER, DONALD C. MACKAY, of Nova Scotia,
MAJOR B. S. WINNINGTON-INGRAM, of Kenya, and others.**



A View of Carthage, with Dido, Aeneas and their suite leaving for the hunt – 46 by 57½ inches – inscribed and dated, 1676, by Claude Lorraine.

Illustrated Catalogues (24 plates) 12s. 6d. post free. Plain Catalogues 6d. post free.

Our Representative in America:

ROBERT M. LEYLAN

*Christie, Manson & Woods (USA) Ltd. 36 East 57th Street, New York 22, N.Y.
Tel: Plaza 2-1266 Cables: Chriswoods, New York*

CHRISTIE, MANSON & WOODS, LTD.

8 King Street, St. James's, London, S.W.1

Telephone: TRAFALGAR 9060

Telegrams: CHRISTIART, PICCY, LONDON

JEREMY LTD.

Members of The British Antique Dealers' Association Ltd.

255 KING'S ROAD, CHELSEA, LONDON, S.W.3

Telephone: FLAXman 0644



A superb quality carved wood and gilded Louis XVI Side
Table surmounted by verde antique marble top. *Circa 1780*

Dimensions:

Width 4 ft. 7 in. Depth 2 ft. 3 in. Height 2 ft. 10 in

FINEST ENGLISH AND FRENCH FURNITURE

The Connoisseur

FOUNDED 1910

Editor:

L. G. G. RAMSEY

Art Editor:

Ruari McLean

Artistic Director for

Europe: **Georges**

Salmann (Paris)

(Telephone Passy 02-02;
from 10-22 hours)

Editorial Correspondent in

Portugal: **Carlos de**
Azevedo

Business and Advertisement

Manager: **David Davies**

(Advertisement
instructions should be
sent six weeks prior to
date of publication)

The Connoisseur is

published monthly in

Great Britain and the

U.S.A. by The National

Magazine Company Ltd.,

28/30 Grosvenor

Gardens, London S.W.1,

England. Editorial

Director: **Marcus Morris**

Addresses:

Editorial and

Advertising Offices:

13-17 New Burlington

Place, London W.1

Telephone GERard 8166

Circulation Office:

15 Lower Grosvenor

Place, London S.W.1

Telephone VICtoria 1591

New York Offices:

American Editor:

M-L. D'Otrange

Mastai

572 Madison Avenue,

New York 22, N.Y.

Telephone Plaza 1-2100

**Advertising Director
for the U.S.A.:**

Boleslaw Mastai

21 East 57th Street,

New York 22, N.Y.

Telephone

Eldorado 5-7395

**American Circulation
Office:**

The Connoisseur,

250 West 55th Street,

New York 19, N.Y.

Telephone Plaza 7-5020

NOVEMBER 1962

Vol. cli. No. 609

Tribute to the British Antique Dealer (34)		139
Furniture in the collection of Viscount and Viscountess Lewisham	ANTHONY COLERIDGE	141
The Painter Nikos	UMBRO APOLLONIO	153
Cradle of Modernism	NEVILLE WALLIS	159
Rare Porcelain decorated by Robert Hancock	GEOFFREY W. CAPELL	160
Gerhard Marcks: four drawings	MICHAEL MIDDLETON	166
The Treasure of Lüneburg	CHRISTIAN BEUTLER	171
International Saleroom		175
The Connoisseur's Diary		178
Old Master paintings at the Terry-Engell Gallery		180
The Victorian Scene		182
In the Galleries	ADRIAN BURY	184
Books Reviewed		187
Book Production Notes	RUARI MCLEAN	191
Books Received		192
Thomas Wagstaffe, London Quaker clockmaker	MARTHA GANDY FALES	193
The Connoisseur in America	M-L. D'OTRANGE MASTAI	202

On Cover

Nicolaes Maes (1634-1693). Canvas, 74 × 55 inches, signed in full and dated 1673.

This outstanding allegorical work by the Dutch master, Nicolaes Maes, now in an important private American collection, was acquired from Central Picture Galleries, 624 Madison Avenue, New York 22, N.Y.

Colour Plates

The Drawing Room and the Dining Room in the London home of Viscount and Viscountess Lewisham		140
Image, by Nikos		157
Image, by Nikos		157
Taking in the Harvest, by Kasimir Malevich		158

This painting is at the Stedelijk Museum, Amsterdam, and is reproduced (Plate XIV) from *The Great Experiment: Russian Art 1863-1922*, by Camilla Gray (Thames & Hudson, London).

Circulation Information.

Great Britain. Single copy price 10s. Annual subscription £6 15s. od. (postage paid). Subscription may be booked from your local bookseller or direct through The Belgrave Library, 22 Armoury Way, London, S.W.18. Notification of change of address should be sent at least four to five weeks before publishing date.

U.S.A. Single copy price \$2. Subscription price U.S. and possessions and Canada \$16.00 for one year (12 issues) \$30 for two years (24 issues). All other countries \$19.00 for one year, \$36 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York 19, N.Y., of any change of address and give the old address as well as the new, with postal zone number if any.

Early consideration will be given to MSS accompanied by suitable photographs. Although due care is taken, the publishers do not accept responsibility for MSS or photographs which must be submitted at the owner's risk. The Editor's decision is final in all editorial matters.

Second class postage paid at New York, N.Y., U.S.A. Printed in Great Britain.

SOTHEBY'S

Founded 1744

announce the Sale of

AN IMPORTANT COLLECTION OF GOLD BOXES, WATCHES and OBJECTS OF VERTU

the property of

SIR A. CHESTER BEATTY

on Monday, 3rd December

Illustrated Catalogue

(33 plates, 4 in colour)

12s. 6d.

ALL PLAIN CATALOGUES 6d. POST FREE



A Louis XV gold and enamel snuff box, maker Jean-Antoine Turon, Paris 1766, 2 1/4 inches.



A George II gold portrait snuff box, London 1750, 3 inches.



A Louis XV gold box, by Pierre-François Draï, Paris 1771, 3 5/8 inches.



A Louis XV vermillion and black lacquer snuff box, maker Nicolas Antoine Vallière, circa 1768, 3 1/2 inches.

SOTHEBY'S ANNUAL REVIEW 1961-1962 can now be ordered.
Cloth bound, 230 pages of illustrations, 24 in colour: £2.

SOTHEBY & CO., 34 & 35 NEW BOND STREET, LONDON, W.1

Telephone: Hyde Park 7242

Telegrams: Abinitio, Telex, London

AMERICAN REPRESENTATIVES: SOTHEBY'S OF LONDON LTD., 717 Fifth Avenue, New York 22

Telephone: Plaza 8-2891

Telegrams: Abinitio, Telex, New York

SOTHEBY'S

Founded 1744

announce the Sale on

Tuesday, 27th November, of

IMPORTANT

MING

PORCELAIN

the property of

Mr. and Mrs. R. H. R. PALMER



*A Ming Wu T'sai wine jar, 9 inches, six character mark
and period of Chia Ching*

Illustrated Catalogue (14 plates) 7/-

ALL PLAIN Catalogues 6d. post free



*An underglaze blue and yellow dish, 11½ inches, six character mark
and period of Cheng Tê*

SOTHEBY & CO.

Telephone: Hyde Park 7242

34 & 35 NEW BOND STREET, LONDON, W.1

Telegrams: Abinitio, Telex, London, W.



'La Conversation' c. 1915 by E. VUILLARD

Canvas: 12" x 14½"

Recent Acquisitions XVII

including some Important Paintings for sale from Private Collections

DEGAS VAN GOGH SEURAT BOUDIN
PISSARRO FANTIN LATOUR DERAINE
VUILLARD VLAMINCK SEGONZAC ETC.

14th November - 15th December

TOOTH

Established 1842

31 BRUTON STREET
LONDON W1

GROsvenor 6741

Cables: INVOCATION London



JACOB EPSTEIN

A fine and rare signed bust of the well-known international financier Mr. 'Mossy' Myers, who during his eventful career was known as the British Commonwealth's J. Pierpont Morgan. He formed many of the greatest British and South African diamond, mineral and industrial corporations. 'Mossy' was also noted for his kind and humorous disposition.

Height 17 inches From the collection of Mr. Henry Asher of Ascot, Berkshire

HOWARD

8 DAVIES STREET BERKELEY SQUARE LONDON W.1

Zoran PETROVIĆ
sculpture

Marek ZULAWSKI
paintings

drian galleries

Clarita de BARROS

Rosalie de MERIC

november 6th — 30th

AGENTS FOR LACASSE TATÉ PORTWAY FOIJINO

5/7 porchester place marble arch london w2 pad 9473



The Judgment of Solomon, by LAMBERT LOMBARD (1506-66)
On panel 128 × 165 cm.

HAL O'NIANS

Old Master Paintings
and Drawings

6 RYDER STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 9392



W. Wingate & Johnston Ltd

— Established 1815 —

Head office:

39/45 FINSBURY SQUARE, LONDON, E.C.2

also at:

LIVERPOOL-MANCHESTER-SOUTHAMPTON
BELFAST - PARIS - NEWCASTLE - GLASGOW
TORONTO-NEW YORK-MONTREAL-LEEDS
LEICESTER

CONNECTING WITH A NETWORK OF RELIABLE AGENTS OVERSEAS

H. BLAIRMAN & SONS LTD.

23 GRAFTON STREET LONDON W.1.



A FINE REGENCE COMMODE, SIGNED FLEURY
Height 2 ft. 9 in. Width 4 ft. 3 in. Depth 2 ft. 1 in.

TELEPHONE HYDE PARK 0444

ESTABLISHED 1884

TELEGRAMS BLAIRTIQUE, PICCY, LONDON

Member of The British Antique Dealers' Association Ltd.



Au Bistro

JEAN BÉRAUD

Panel: 13 × 16 in.

(33 × 41 cm.)

Framed: 18 × 21 in.

(46 × 54 cm.)

Daily



The Staircase

JAMES JACQUES JOSEPH TISSOT

Canvas: 20 × 14 in.

(51 × 36 cm.)

Framed: 28 × 22 in.

(71 × 56 cm.)

M

Established 18

43a Duke S

Telephone:

EXHIBITION

PRINTINGS AND DRAWINGS

OF

'The Victorian Scene'

November 14th to December 14th

Saturday 10 – 12.30



The Salon D'Or, Homburg; Le jeu est fait, rien va plus

WILLIAM POWELL FRITH, R.A.

Canvas: $17\frac{1}{4} \times 35\frac{1}{2}$ in. (44 × 90 cm.)
Framed: $23\frac{1}{4} \times 41\frac{1}{2}$ in. (59 × 105 cm.)

This picture is the smaller version of the original painting which the artist exhibited at the Royal Academy Exhibition of 1871

Illustrated catalogue 3s. 6d. sold in aid of The Western Cerebral Palsy Centre

NEWMAN LTD

Members of The British Antique Dealers' Association Ltd

t. James's and 1/3 Ryder Street, London, S.W.1

Telegraphic Address: NEWPIC, PICCY, LONDON

LONDON

69 Upper Berkeley Street
Portman Square, W. 1
Telephone: PADdington 6595
Cables: Vivantique. London W.1



Members of The British Antique Dealers' Association Ltd.
and Art and Antique Dealers' League of America

NEW YORK

46 East 57th Street
New York 22, N.Y.
Cables: Vivantique, New York



CHELSEA PORCELAIN

Left:

Leaf-dish, edged with green shading to yellow, deep pink veining, and an unusual spray of sweet peas in the centre. $7\frac{3}{4} \times 6\frac{5}{8}$ inches. Red anchor marked. Circa 1755.

Centre:

Graceful, slim figure of a female gardener, with yellow skirt and deep pink cloak, lined with blue-green. $9\frac{1}{2}$ inches high. Gold anchor marked. Circa 1765.

Right:

Leaf-dish, vividly decorated with green edge, deep pink veining, and a spray of purple flowers. $9\frac{3}{4} \times 7\frac{1}{8}$ inches. Red anchor marked. Circa 1755.



N. BLOOM & SON LTD

13 Norris Street Haymarket
London S.W.1 Tra: 5984



ONE OF A FINE SET OF FOUR WINE COOLERS

1802

ROBERT WILLIAMS
DUBLIN

overall height $8\frac{1}{2}$ inches • weight 294 ounces



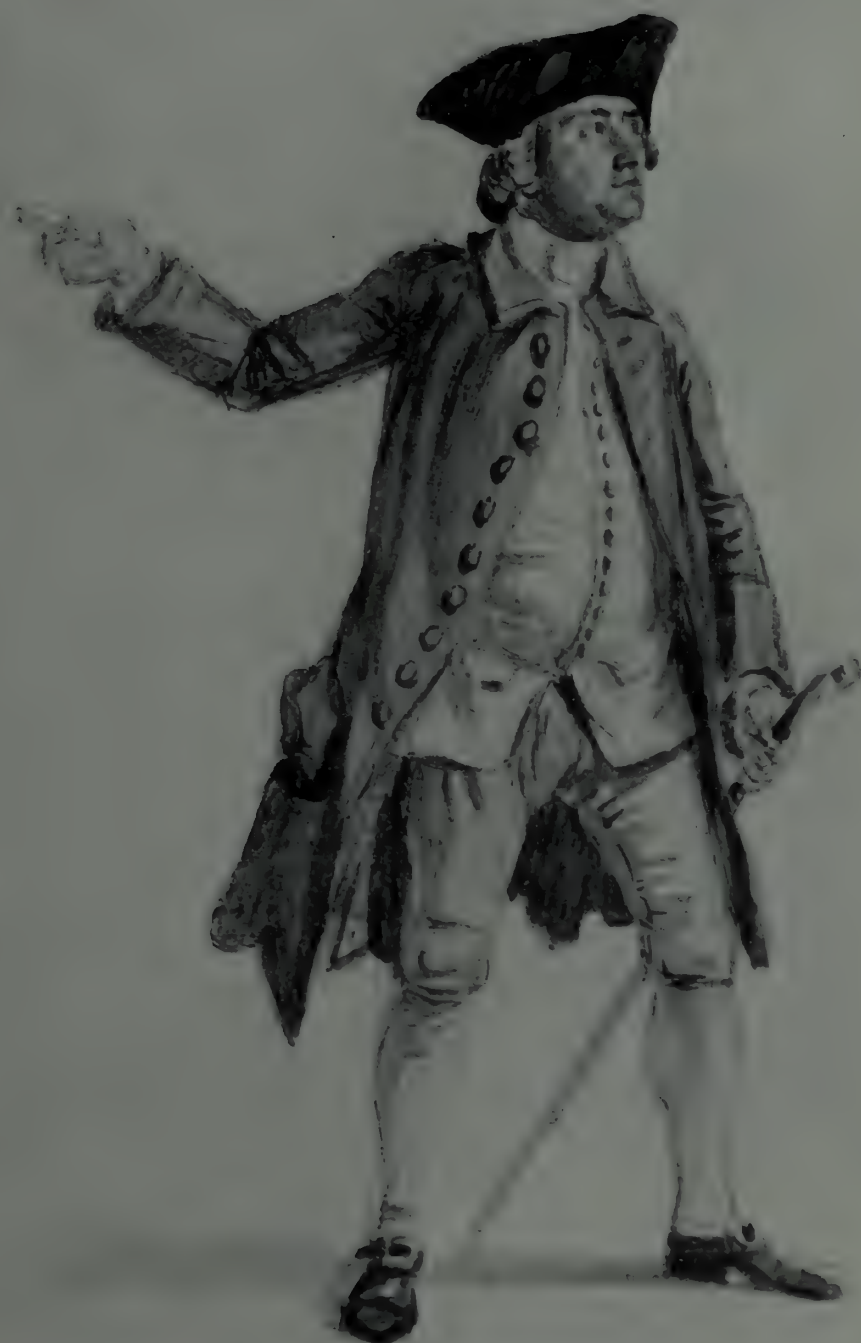
engraved with original armorials

SABIN GALLERIES

CORK STREET BOND STREET W1

EARLY ENGLISH DRAWINGS
AS CHRISTMAS PRESENTS

NOVEMBER 22nd DECEMBER





Florence Strozzi Palace

THE ANTIQUES
IN MODERN HOUSES
Exhibition

24th October — 20th November

held by the
autumn manifesto committee
in collaboration with 22 italian
architects and interior decorators



*Important set of 8 carved
mahogany George II
chairs upholstered in
real damask*

This is just one example
of a remarkable
collection of antiques
that await you at
Maples Antique Galleries



Valuations for Insurance and Probate
MAPLE & CO. LTD.

Member of the British Antique Dealers Association Ltd.
TOTTENHAM COURT ROAD, LONDON, W.1. TEL: EUS 7000

WILLIAM CLAYTON LTD.

FINE CHINESE JADE CARVINGS, PORCELAIN AND ORIENTAL WORKS OF ART



An extremely rare and important grey-granite stone sculpture of a Nandi (or reclining Sacred Bull).
Height 18 inches, length 19½ inches, width 10½ inches. Origin from Mysore (Southern India).
About 11th–12th century A.D.

38 BURY STREET, ST. JAMES'S, LONDON, S.W.1

TELEGRAMS: WILCLAYTON, LONDON

WHITEHALL 1173



A Savonnerie rug in beautiful fresh colouring on ivory ground. French, circa 1850. Size 8 ft. x 4 ft. 5 in.

FINE TAPESTRIES, SAVONNERIE
and AUBUSSON CARPETS,
NEEDLEWORK and BROCADES
ENGLISH and FRENCH
FURNITURE

C. John

(Member of the British Antique Dealers' Association Ltd.)

70 SOUTH AUDLEY STREET
LONDON, W.1 Telephone:
HYDe Park 5288
(and at 36 HIGH STREET, OXFORD)

Telephone: Oxford 4197



St. James's
Palace
and Garden

Circa 1670

Canvas

22 x 40 $\frac{3}{4}$
inches

OSCAR AND PETER JOHNSON

FINE ART DEALERS

ADDRESS PENDING OPENING OF THEIR NEW GALLERIES

Rippington Manor.

Great Gransden.

Sandy, Bedfordshire.

Tel. GREAT GRANSDEN 358



Pair of Chinese pottery Camels with saddle-packs slung with game and fish, decorated in ochre pigment. Wei dynasty, A.D. 386-557. Height 9½ in. Length 9½ in.

*Early furniture
Chinese and European
Works of Art*

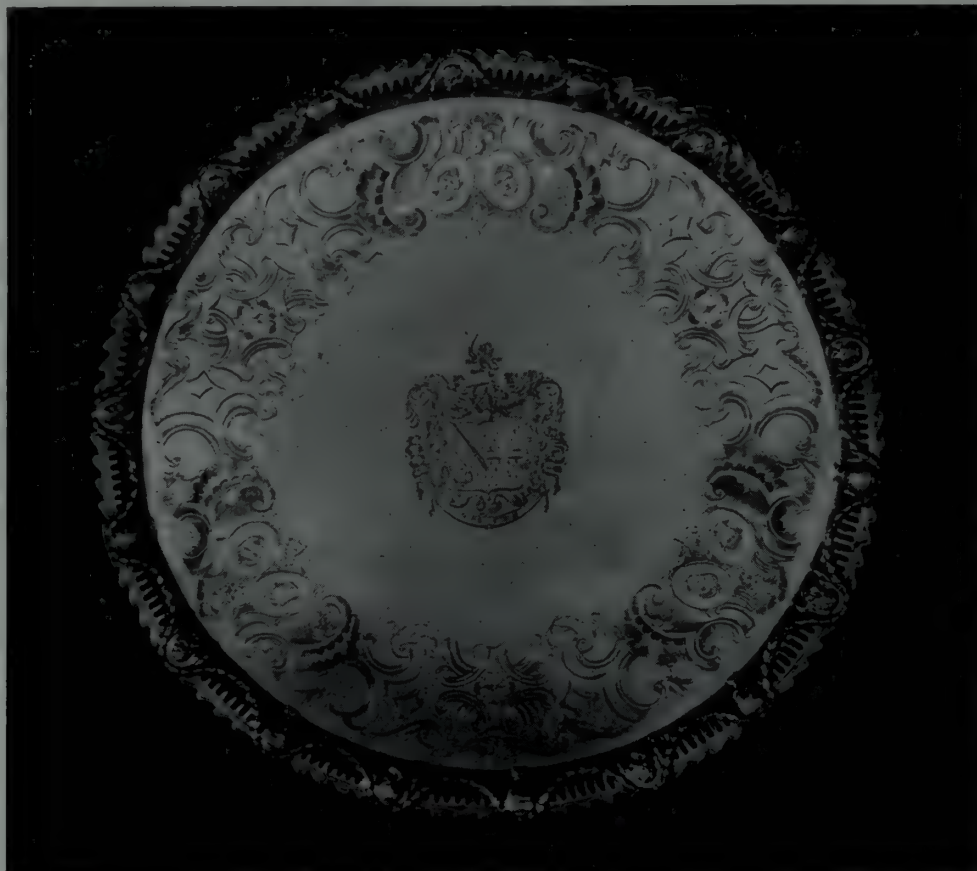


Barling
OF MOUNT STREET LTD
LONDON

112 Mount Street
LONDON W.1

Telephone: GROsvenor 2858
Cables: BARGRO, London, W.1

WILLIAM WALTER (Antiques) LTD.



CHANCERY HOUSE
CHANCERY LANE
LONDON, W.C.2
AND
LONDON SILVER VAULTS
Telephone: Chancery 3248/49
Telegrams:
Walter Silvavaults London W.C.2

ANTIQUE SILVER

Attractive Adam design
antique silver Salver
Date 1772: by John Carter
of London
Weight 146 oz.
Diameter 23 in.



A selection of fine 18th century Chinese snuff bottles, showing examples in crystal, jade, amethyst and silver, from our extensive stock.

Fine Old Chinese
Ceramics and
Works of Art

SYDNEY L. MOSS LTD
81 DAVIES STREET, LONDON, W.1

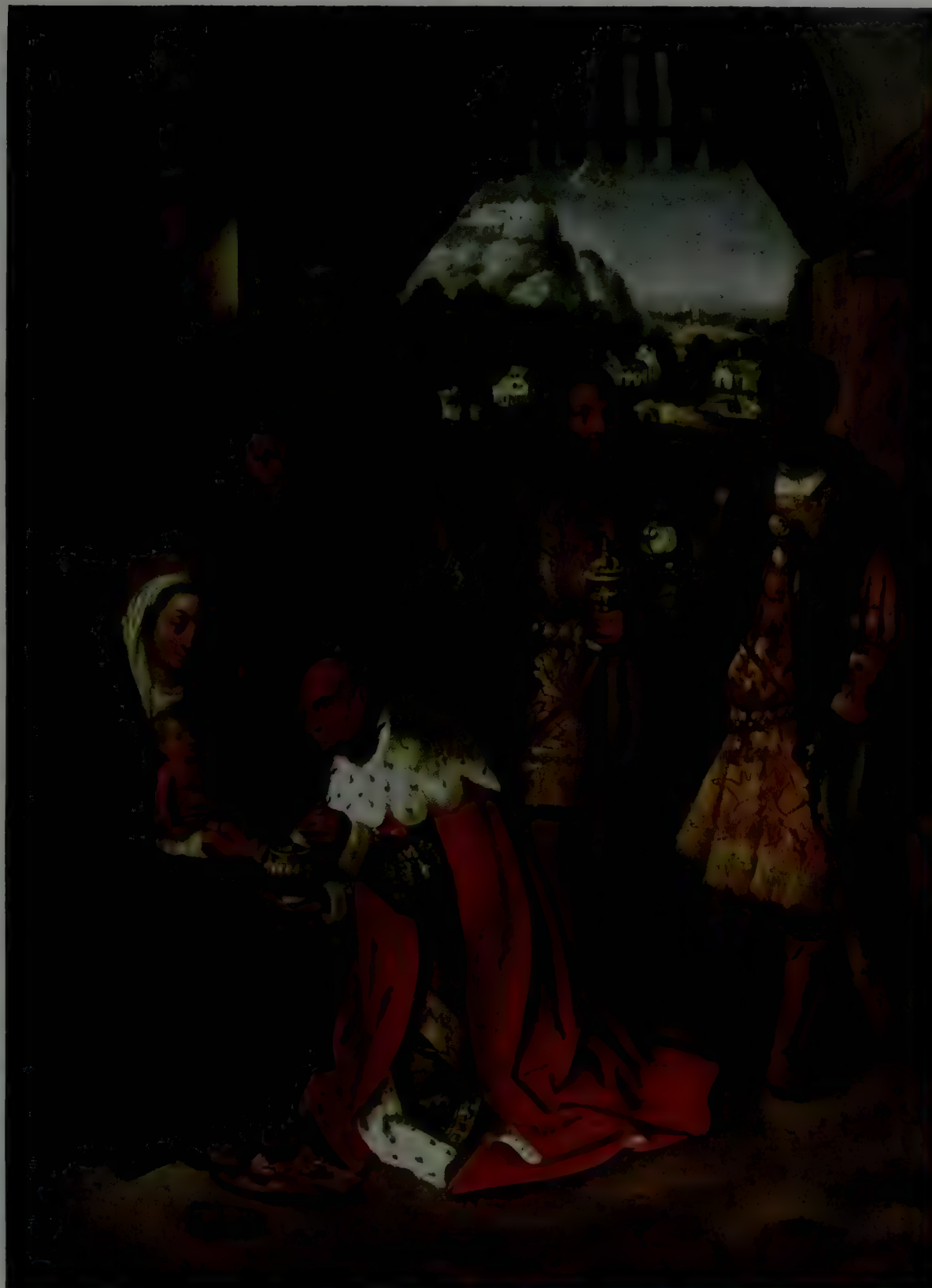
Established 1910

MAYfair 4670



JOHN MITCHELL & SON

FINE PAINTINGS



Oil on panel

14 $\frac{1}{4}$ x 11 inches

ADORATION OF THE MAGI

MARCEL HELMON

ACTIVE 1580

8 NEW BOND STREET, LONDON W1

TELEPHONE: HYDE PARK 7567

CABLES: JONMIT, LONDON

the
costliest
perfume
in the
world



PATOU

$\frac{1}{4}$ oz. £5.15.0 $\frac{1}{2}$ oz. £10.10.0 1oz. £16.0.0 Eau de Joy 1oz. £3.10.0



NORRKÖPING
1758

STOCKHOLM
1718

UPSALA
1774

H. S. WELLBY

16c Grafton Street, W.1

Tel: Hyde Park 1597

Member of the B.A.D.A. Ltd.

Antique English and Continental Silver • Old Sheffield Plate

MAAS GALLERY

Second Exhibition of Paintings, Drawings and Water-colours

BY THE

PRE-RAPHAELITES

and their contemporaries

Including Works by

D. G. ROSSETTI, W. HOLMAN HUNT, SIR E. BURNE-JONES, SIR J. E. MILLAIS
S. SOLOMON, J. BRETT, F. MADDOX BROWN, G. F. WATTS, W. MORRIS
C. FAIRFAX MURRAY, E. SIDDAL, LORD LEIGHTON, W. DYCE, J. RUSKIN, and others

10 a.m., 5th November – 30th November

AT

15a CLIFFORD STREET, NEW BOND STREET, LONDON W.1

REGENT 2302



BY APPOINTMENT
DEALERS IN ANTIQUE FURNITURE AND WORKS OF ART
TO THE LATE QUEEN MARY

M. HARRIS & SONS

ESTABLISHED 1868



A very important early Georgian carved mahogany Centre Table attributed to *GILES GRENDY*.

The top is of green Tinos marble.

Length 5 ft. 7 in. Width 2 ft. 9½ in. Height 2 ft. 9 in.

44/52 NEW OXFORD STREET, LONDON W.C.1

Telephone: Museum 2121

Telegrams: Artisonne Phone London

KNOEDLER

Established 1846

Old and Contemporary Masters

LONDON

34 St. James's Street
S.W.1

NEW YORK

14 East 57th Street
N.Y.22

PARIS

85 bis rue du Faubourg
St. Honoré 8^e



GREGORY & CO.

(BRUTON STREET) LTD.

ESTABLISHED 1823

Telephones: Mayfair 2608/9/0, 2066

27 BRUTON ST., BERKELEY SQUARE
LONDON, W.1

Telegrams: Gregco, Wesdo London

A N T I Q U E S	B U I L D I N G
F U R N I T U R E	E L E C T R I C A L W O R K S
U P H O L S T E R Y	D E C O R A T I O N S
C U R T A I N S	H E A T I N G
C A R P E T S	V A L U A T I O N S

A fine pine and gesso Adam chimney piece. *Circa 1780.*
Overall height 4 ft. 7 in., overall width 5 ft. 9 in.,
overall depth 5½ inches.

An elegant Chippendale oval carved and gilt wall mirror.
Circa 1770.
Overall height 3 ft., overall width 2 ft. 2 in.



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO THE LATE
QUEEN MARY

*Rare English and Continental Silver. Miniatures.
Antique Jewels, Fine Snuff-Boxes*



An important Empire French tureen, cover and stand.
Length of stand 19 inches.

An Example from our Collection of Old Continental Silver

*Valuations for Probate,
Insurance and Division.*

*113 New Bond Street,
London, W.1.*

Telephone: MAYfair 6261 & 6262



Members of The British
Antique Dealers' Association Ltd.

BIGGS

of MAIDENHEAD

ESTABLISHED 1866
Open all day on Saturdays



Regency cupboard in maplewood, with grille doors and drawer above.
Height 2 ft. 11 in., width 3 ft. 6½ in., depth 1 ft. 7 in.

26, 28, 30, 32 HIGH STREET

MAIDENHEAD

BERKSHIRE

TEL. (3 LINES) 26363-4, 22923

FOUNDED 1750



BY APPOINTMENT TO
HIS MAJESTY THE KING
OF THE HELLENES



THE BRITISH ANTIQUE
DEALERS ASSOCIATION
MEMBER SINCE 1919

Dutch fishermen landing their catch with British Man o' War offshore. An important Marine oil painting.
Canvas 38 x 58 inches. Signed J. T. Serres (1759-1825)

*Parker's prints and paintings enjoy a world-wide reputation built up by consistency since
1750. We should like to send you our brochure of gift suggestions post free. Please write:*

THE PARKER GALLERY 2 ALBEMARLE ST., PICCADILLY, W1 GROSVENOR 5906-7

DR. ERNST HAUSWEDELL - HAMBURG 36 - FONTENAY 4



South India, 13th-14th century

The next Auction-Sales will take place
November 22nd - 26th

1. Nov. 26. A very Important Collection of about 60 Indian Sculptures 4th to 15th Centuries. Works of Art from Siam, Persia, Syria (Glasses), Peru (Gold Cups), Mexico.
2. Nov. 22/23. Valuable Books, First Editions, Illustrated Books.
3. Nov. 23. Manuscripts and Autographs.
4. Nov. 24. Prints, Drawings, Pictures, Sculpture (16th-20th centuries).

Illustrated Catalogues on request

PREMSELA & HAMBURGER

est. 1823

*Antique silver
and jewellery
from the 15th to
the 19th century*

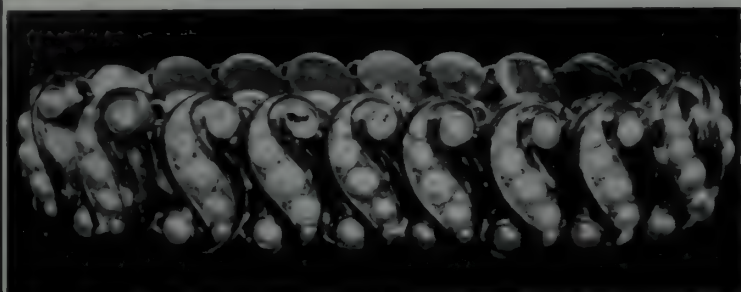
*

*Ewer and basin
Brussels about 1700
Length basin 16 inches
Height ewer 9 inches*



ROKIN 120 - AMSTERDAM

Also Amsterdam - Hilton Hotel modern jewellery



Fashionable Victorian blue enamel,
pearl and gold expanding bracelet.

*You are very welcome to visit our
unusual shop and inspect the unique
collection of beautiful antique jewel-
lery, oriental gems and objets d'art.
We have an interesting and compre-
hensive selection of Victoriana which
is so much in vogue.*

CAMEO CORNER LTD

26 Museum Street, London, W.C.1. MUSEum 0401

Saturday closed all day

HENRY SPENCER & SONS

ESTABLISHED 1840

Eric C. Spencer, M.B.E., M.A. (Cantab.), F.R.I.C.S., F.A.I.
Rupert W. Spencer, M.A. (Cantab.), F.A.I.
H. Michael Spencer, F.R.I.C.S., F.A.I.
L. M. Seymour. W. E. Peck, F.A.I. Harry C. P. Spencer, A.A.I.

of RETFORD, Nottinghamshire

Sales by Auction
of the Contents of Mansions and Country Houses
Sales of Landed Estates and Properties

Henry Spencer & Sons will hold sales of **FURNITURE AND
WORKS OF ART** at their Retford Salerooms on Thursday,
8th November, and Thursday and Friday, 22nd and 23rd November
Illustrated catalogues 2/- each

20 The Square, RETFORD, Notts.
Telephone 531-2

4 Paradise Street, SHEFFIELD 1
Telephone 25206-7

91 Bridge Street, WORKSOP, Notts.
Telephone 3347-8

VALUATIONS FOR ALL PURPOSES

MARTIN & Co. Ltd. of CHELTENHAM

GOLDSMITHS AND SILVERSMITHS SINCE 1806



Pair of Candlesticks, 1698
Richd. SYNGIN

Pair of Candlesticks, 1756
John CAFE

Tankard, 1708
Nathaniel LOCK

Promenade

CHELTENHAM

Telephone 2821

DENNIS VANDERKAR GALLERY

THE DUTCH ROMANTIC SCHOOL

EXHIBITION OF FINE NINETEENTH CENTURY PAINTINGS

23rd November – 21st December 1962

Weekdays 10 a.m. – 6 p.m. Saturdays 10 a.m. – 1 p.m.

INCLUDING WORKS BY
THE FOLLOWING ARTISTS:

ADRIANUS EVERSEN

REMIGIUS HAANEN

ABRAHAM HULK

JOHANNES HULK

JOHANNES KLINKENBERG

HERMAN KOEKKOEK

LOUIS MEYER

ANDREAS SCHELFHOUT, &c.

*Illustrated Catalogues 3s. 6d. in aid of
the Institute of Child Health Research Fund*

JAN HENDRIK VERHEYEN

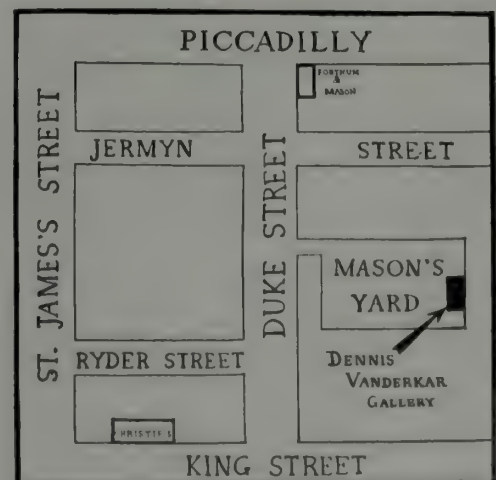
Utrecht 1778–1846

Canvas $34\frac{1}{4} \times 26\frac{1}{4}$ inches



14 Mason's Yard
Duke Street St. James's
London S.W.1

Tel: Whitehall 6994 and Hampstead 3740





A fine satinwood Bonheur du Jour, probably by Gillow of Lancaster. For the exact model see *The Dictionary of English Furniture*, vol. I, page 157, fig. 79. Measurements: height 59 in., width 35½ in., depth 18½ in. Circa 1800.

DENYS WREY LTD.

PERIOD FURNITURE WORKS OF ART
EXPERT RESTORATION OF ANTIQUES

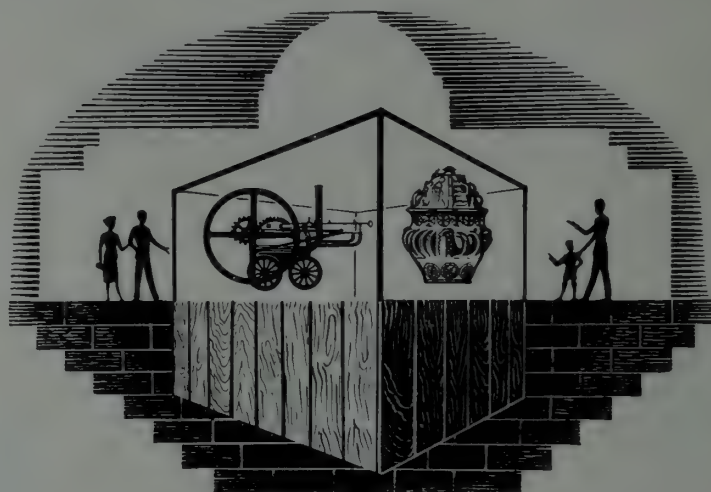
45 SLOANE STREET LONDON S.W.1

Telephone: BELgravia 1813/14

Members of The British Antique Dealers' Association

WE ARE ALWAYS ANXIOUS TO BUY FINE ENGLISH ANTIQUE FURNITURE

APÉL AMGUEDDFA GENEDLAETHOL CYMRU



MUST THE TREASURES OF WALES LIE HIDDEN?

In the 40 years since the National Museum of Wales was opened, half-completed, the volume and variety of specimens acquired for exhibition has far outgrown the available space. They cram the cellars, stored in packing cases instead of being shown in display cases. These National treasures need not lie hidden, if you will help.

To provide a worthy presentation for them, and to expand all the Museum's departments and services, we aim to extend the Museum in Cardiff and to build a fine new Museum Block at the Welsh Folk Museum, St. Fagans. We will gladly send you our booklet about the project.

Thanks to generous financial help promised by the Government building has already started. But to qualify for this help the Museum must raise at least £150,000 by public subscription. This is far less than our forbears subscribed to the first stage of the building. Will you, in this generation, help us to carry on their work?

Please give as much as you can to the

NATIONAL MUSEUM OF WALES
APPEAL

Kindly send your donation or covenanted subscription to
THE APPEAL ORGANISER, NATIONAL MUSEUM OF WALES, CARDIFF

MW2



BY APPOINTMENT ANTIQUARIES OF CHINESE WORKS OF ART
TO H.M. THE KING OF SWEDEN

BLUETT & SONS

Oriental Works of Art



An old Chinese vase of lobed baluster form; each lobe decorated in underglaze blue with a fungus (symbol of longevity) between lotus in panels. Six-character mark of Hsüan-tê. Fifteenth century. Height 7 $\frac{1}{8}$ inches.

Study of designs and investigation of potting technique in the field of Chinese blue-and-white porcelain have revealed during the last decade or two many distinguishing features leading to a re-classification of date attribution undreamt of in the early days of the present century. Comparison of the relative merit of artistic expression, especially in the matter of draughtsmanship, has brought, moreover, a fuller appreciation of the work of the early Ming potters well exemplified in the fifteenth century specimen illustrated above.

Very few examples similar to this vase are known to be in existence today. One, lacking the Emperor's *nien hao* or datemark, may be seen in the Percival David Foundation; another, again with no mark, was shown at Venice in the Marco Polo Exhibition in 1954; and this is the third. Others may possibly be known, but they are certainly very rare.

48 Davies Street, Brook Street, London, W.1

Telegrams: "Chineceram, Wesdo, London, W.1"

Telephone: MAYFAIR 4018

*Internationally
Famous for Fine Carpets*



Fine Antique Ghiordes
Size 6 ft. 5 in. x 4 ft. 9 in.
Ref. No. 50896

THE
House of Perez

Member of the B.A.D.A.

112 and 168 BROMPTON ROAD
LONDON, S.W.3

Telephone: KENsington 4411 (3 lines)

Telegraphic Address: CARPEREZET London, S.W.3

The permanent Exhibition Rooms at 112 Brompton Road feature a large selection of Antique and Old Oriental Carpets and Rugs, Tapestries, Aubussons, Savonneries and Needleworks.

Wall to wall carpeting and Broadlooms in exclusive plain colours are available at 168 Brompton Road.

Perez (Contracts) Ltd. will attend to enquiries from the trade.

Also BRISTOL & AMSTERDAM

SPECIALISTS IN
ANTIQUE ENGLISH & CONTINENTAL PORCELAINS,
FAIENCE & MAIOLICA



CHELSEA, c. 1752-1755
Model by Joseph Willems, 8½ in. high
Red Anchor Mark
(Cf. F. S. MacKenna, *Chelsea Porcelain*,
The Red Anchor Wares, pl. 73)

NEWMAN & NEWMAN
(ANTIQUES) LTD.

IN ASSOCIATION WITH

H. E. BACKER LTD.

Members of The British Antique Dealers' Association Ltd.

156 BROMPTON ROAD, LONDON, S.W.3

Telephones:
KENsington
5272 & 3793



Cables:
PORCELIQUE,
LONDON, S.W.3

WALTER H. WILLSON LTD.



London 1803-1805
by John Emes

15 KING STREET • ST. JAMES'S • LONDON S.W.1

WHITEHALL 6463

904 North Michigan Avenue, Chicago, Ill., U.S.A.



An attractive Louis XV marquetry 'bureau de dame à cylindre', of very good quality. The veneered back allows it to be used as a free-standing piece.

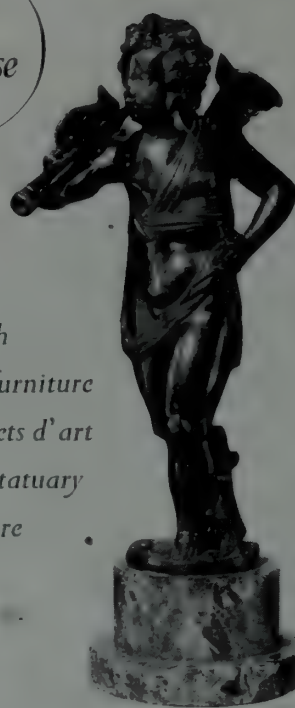
Length 3 ft. 2½ ins.

Height 3 ft. 3 ins.

Depth 1 ft. 8½ ins.

MALLET
at
Bourdon House
Limited

*Fine French
and Continental furniture
Sculpture and objets d'art
Antique garden statuary
and furniture*



Pair of important bronze putti by Niccolo Roccattagliata (1568-1638), Venetian, early XVII century, on green marble bases. Overall height 1 ft. 3 ins.

Telephone: MAYFAIR 2444 5

2 DAVIES STREET · BERKELEY SQUARE · LONDON · W. 1

Telegrams: MALETHOUS LONDON

Laird Clowes Ltd.

Member of the British Antique Dealers' Association



A pair of George II silver sauce-boats by Walter Brind, London 1750. 21 oz.

25 Beauchamp Place, London, S.W.3.

Telephone: Knightsbridge 8476

DUITS

LTD.

*Finest examples
of
17th century Dutch Masters*



6 DUKE STREET
ST. JAMES'S, LONDON, S.W. 1

Telephone: Whitehall 7440



A small size and fine quality Sheraton satinwood cabinet with secretaire drawer and four drawers below, cross banded with kingwood. Height 86½ ins. width 37½ ins., depth 20 ins.

A pair of Regency armchairs, the frames painted dark green picked out with gold, the panels at the back having a grisaille design of cherubs.

Height of back to ground 32 ins.

height of seat to ground 18 ins.

width across arms 22 ins., depth of seat 20 ins.

MALLETT

MALLETT & SON (ANTIQUES) LTD., 40 NEW BOND STREET, LONDON, W.1. TELEPHONE GROSVENOR 7411 (5 LINES)



MALLETT
at
Bourdon House
Limited

French and Continental furniture, sculpture and objets d'art. Antique garden statuary and furniture

MALLETT AT BOURDON HOUSE LTD., 2 DAVIES STREET, BERKELEY SQUARE, LONDON, W.1. TELEPHONE: MAYFAIR 2444/5



MAYA Black clay head, 6th – 9th century A.D.
Height 17½ inches

GALERIE INTERNATIONALE D'ART CONTEMPORAIN

253, RUE SAINT-HONORÉ
Tél: Opéra 32.29

PARIS, 1^{er}

In the front line of contemporary art

Agents for:

Mathieu Viola A. Pomodoro
Guiette Latham G. Pomodoro
Corbero Compard Degottex
Van Leyden

ARTISTS OF FAME AND PROMISE

MASTERPIECES

in

PRECOLUMBIAN AND PRIMITIVE ARTS

BRUXELLES, V

208, AV. F. ROOSEVELT
Tél: 72.09.79

ZÜRICH, 1

NÜSCHELERSTRASSE 31
Tel: 25 17 48



PERIOD PORCELAIN — SCULPTURE — FURNITURE
WORKS OF ART

Brockington Gallery

(CLOSED THURSDAY AFTERNOON)

DISTRICT BANK BUILDINGS
BROAD STREET, HERFORD

One of a pair of French antique chased ormolu
wall-lights in Louis XV style. Original gilt,
length: 18½ inches.

SHOULD YOU WISH TO RECEIVE, FROM TIME TO
TIME, PHOTOGRAPHS OF OUR LATEST ACQUIS-
ITIONS — PLEASE WRITE TO US, STATING YOUR
PRINCIPAL SPHERE OF COLLECTING

Brockington House

(BY APPOINTMENT PLEASE)

21 HAFOD ROAD
HEREFORD

TELEPHONE 4984

Asprey



Commonwealth Silver



A very fine example of a Commonwealth
Porringer chased with flowers and birds.



By Appointment to
H.M. The Queen
Silversmiths &
Jewellers

London 1658. Makers mark WH with a star below.
Weight 22.85 oz. Diameter 5 $\frac{3}{4}$ " Height 4 $\frac{1}{4}$ ".

ASPNEY & COMPANY LIMITED • 165/169 NEW BOND STREET • LONDON W1 • Tel HYDe Park 6767



THE BRITISH ANTIQUE DEALERS ASSOCIATION



THE WORLD'S BIGGEST BUYERS

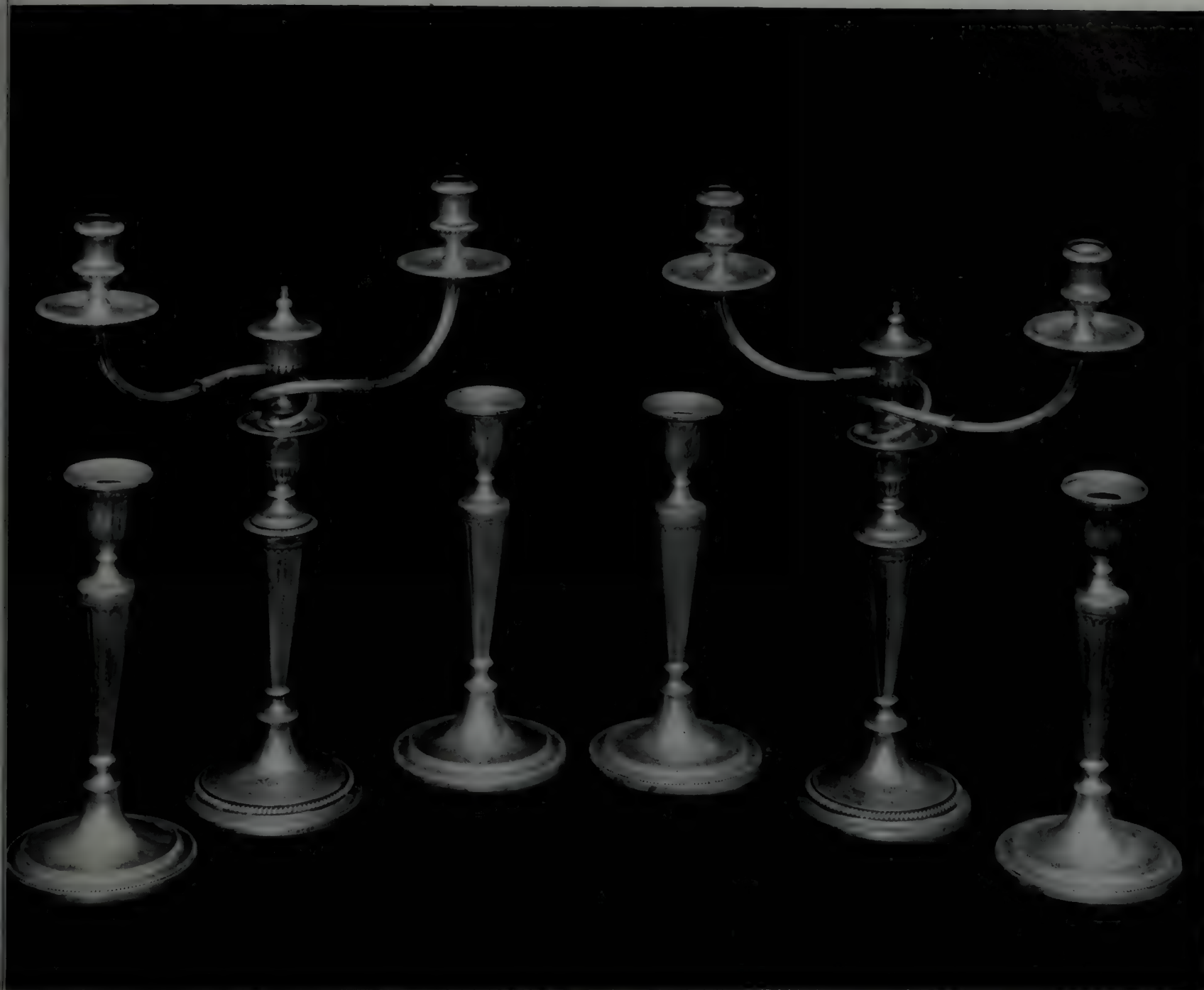
Discerning buyers and sellers appreciate the many advantages of dealing with members. A booklet price 5/- post free (\$1 in the U.S.A.), giving the names and addresses of over five hundred established dealers in antiques and works of art who are members of the Association will be forwarded on application to the Secretary at

The British Antique Dealers' Association Ltd.

20 RUTLAND GATE, LONDON, S.W.7

Telephone: Kensington 4128 and 2102

ANTIQUE ENGLISH SILVER



Pair of three-light Candelabra and set of four Candlesticks by JOHN SCHOFIELD. London 1782 and 1794
Height of Candelabra 18 inches. Weight 94 ounces. Height of Candlesticks 11½ inches. Weight 75 ounces.

*We shall be happy to answer your enquiries and to give you details of the Silver
from the Collection of*

LOUIS WINE Ltd.

Fine Art Dealers, Jewellers and Silversmiths

31 & 32 GRAFTON STREET, DUBLIN



Established 1840

Tel: Dublin 73865



Music

TV schweppsicolor

T.V. Schweppsicolor encourages music; but everybody agrees that good music is bad camera. Nevertheless it is our aim to make music acceptable to the eye.

The question of length is important, and our available periods, of thirteen minutes twelve seconds, make a certain manipulation, i.e. shortening, inevitable. Repeats are cut, together with needless echoes of a phrase of the kind which occur somewhat redundantly surely in the first 3 bars

of Beethoven's Fifth. Schubert's Unfinished Symphony stops even more prematurely. Variations are limited to two, though for the sake of our backers we make an exception of Variations on a Theme of Purcil.

Choice of soloists with personality is obviously important, but our contralto also has quite a pretty voice. Our conductor not only took second prize in Masterful Batonry, but also won a scholarship in conducting soloists back on to the stage for the second call, a part of his art the grace and gentlemanliness of which comes over well in our concert hall concerts, as can be seen from our frequent close-ups of our appreciative audience, picked for appreciating. By special permission of the conductor, the camera occasionally leaves him and pans (through the perceptiveness of a television producer with an extra-

ordinary knowledge of the musical score) on to that section of the orchestra which is about to come out strongest. To help distinguish them from the second violins, violas have been varnished purple instead of brown. It has been difficult to find double basses with cleft chins, and the appearance of some of our brass is on the inconspicuous side: but our kettle drum, who once had a recording in the top twenty, was Mr. Tymps for 1958.

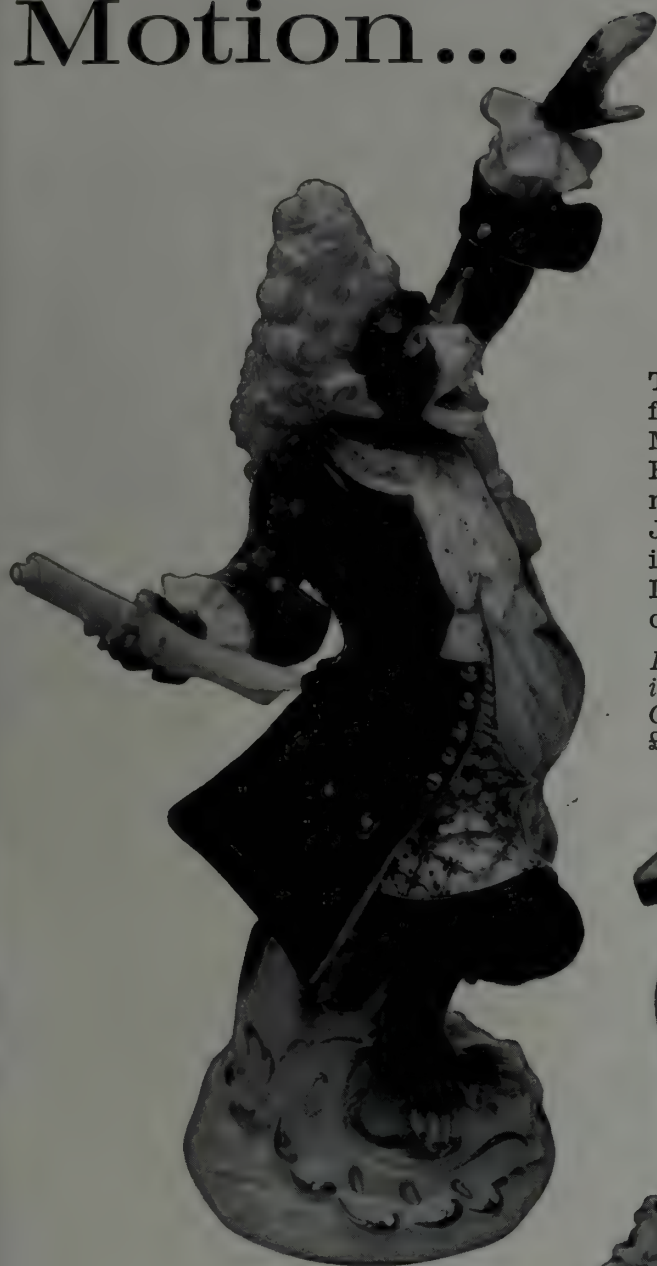


Written by Stephen Potter; designed by George Him

SCHWEPPERVESCENCE LASTS THE WHOLE DRINK THROUGH

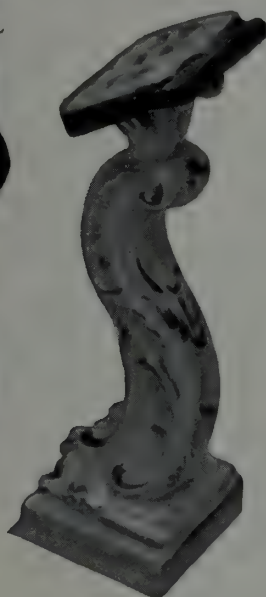
Motion...

and Time

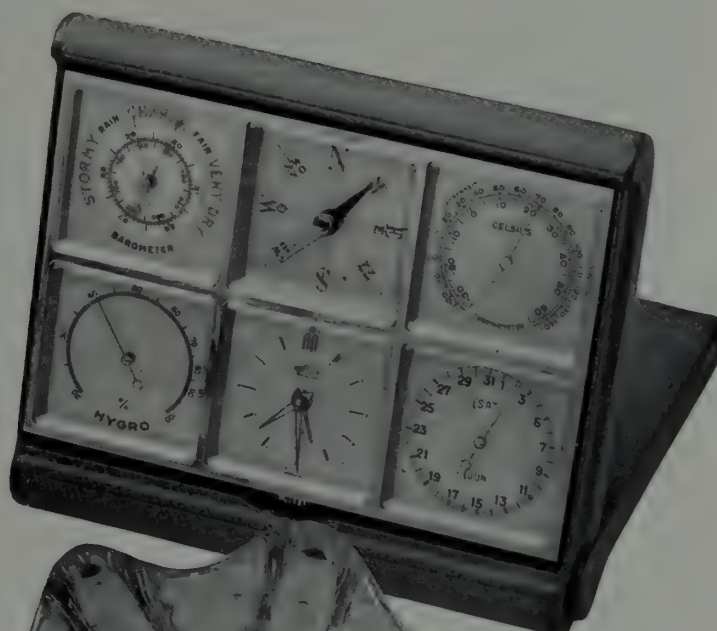


The leader of the famous 22-piece Meissen Monkey Band originally modelled by J. J. Kaendler in 1747. Limited editions only.

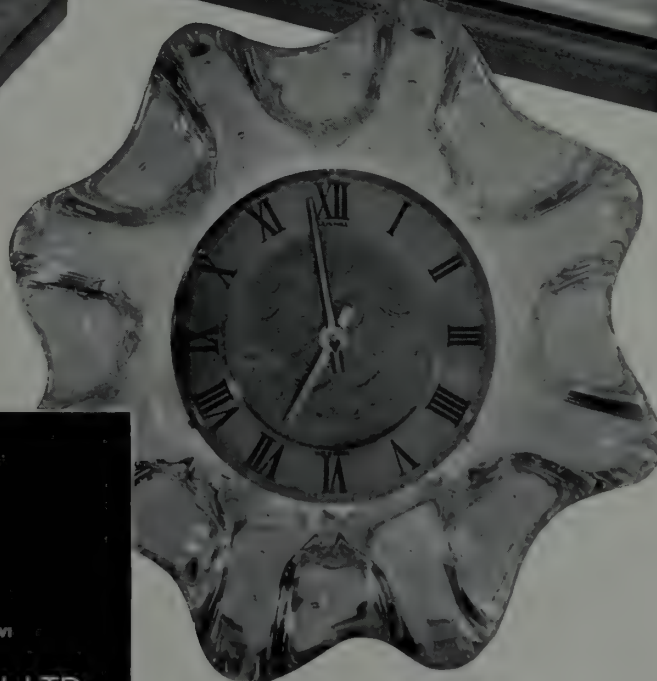
Leader, as illustrated £33. Complete band £445.



Desk-companion comprising 8-day Alarm Clock, Perpetual Calendar, Barometer, Thermometer, Hygrometer and Compass. Folded size 4 $\frac{1}{8}$ " x 4 $\frac{1}{4}$ " x $\frac{1}{4}$ ". Pigskin £72. Crocodile £92.



Gilt, 8-day Alarm Clock set in Crystal Glass. Height 6 $\frac{1}{2}$ ". £27.

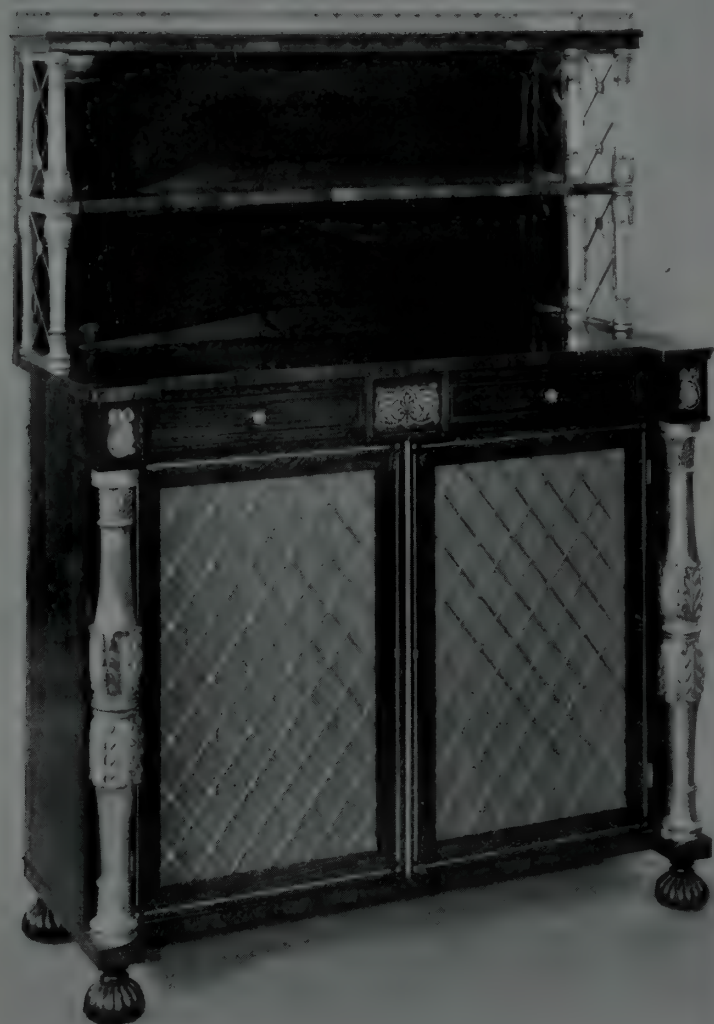


BY APPOINTMENT
TOBACCONISTS TO
THE LATE KING GEORGE VI

ALFRED DUNHILL LTD
30 DUKE STREET
LONDON - SW1

For fuller details of the Dunhill range of fine merchandise write for illustrated catalogue or call at the Dunhill Shop.

PRIDES *of* LONDON LTD



A Regency chiffonier of rosewood
with original brass inlay and carved
giltwood columns.

179/180 SLOANE STREET, S.W.1

Members of The British Antique Dealers' Association Ltd.

Tel: BELgravia 3080

OIL PAINTINGS AND
EARLY ENGLISH DRAWINGS
FINE FRENCH FURNITURE



THE PASS OF KILLIECRANKIE

Water Colour in brilliant state by
JOHN "WARWICK" SMITH

Signed 'John Smith, 1788'. 12 x 17 inches
In original gilt frame, with contemporary glass

HAROLD HILL

NEWCASTLE UPON TYNE

Telephone: NEWCASTLE UPON TYNE 813829

W.I. Mayfair Art Galleries on ground floor
and lower ground floor for disposal. 1,800 sq. ft.
approx. Exceptional position. 5 years lease
available at very low rental. Premium asked for
lease. Superb fixtures and fittings at valuation.

WAY & WALLER

7 HANOVER SQUARE, W.1

MAYfair 8022 (10 lines)



**RESTORATION AND
CONSERVATION OF
THE ANTIQUE**

Restorers to the Leading Museums

BRONZES • CERAMICS • ENAMELS
IVORIES • JADES • MARBLES
TORTOISESHELL • MOTHER-OF-PEARL
SNUFFS • ORMOLU • BUHL
OBJETS D'ART • FURNITURE • ETC.

G. GARBE

FOUNDED 1770

23 CHARLOTTE STREET
LONDON, W.1

Telephone: MUSEUM 1268



By Appointment
to H.M. Queen Elizabeth
The Queen Mother



By Appointment
to H.M. Queen Elizabeth II
Jewellers



By Appointment
to the late Queen Mary

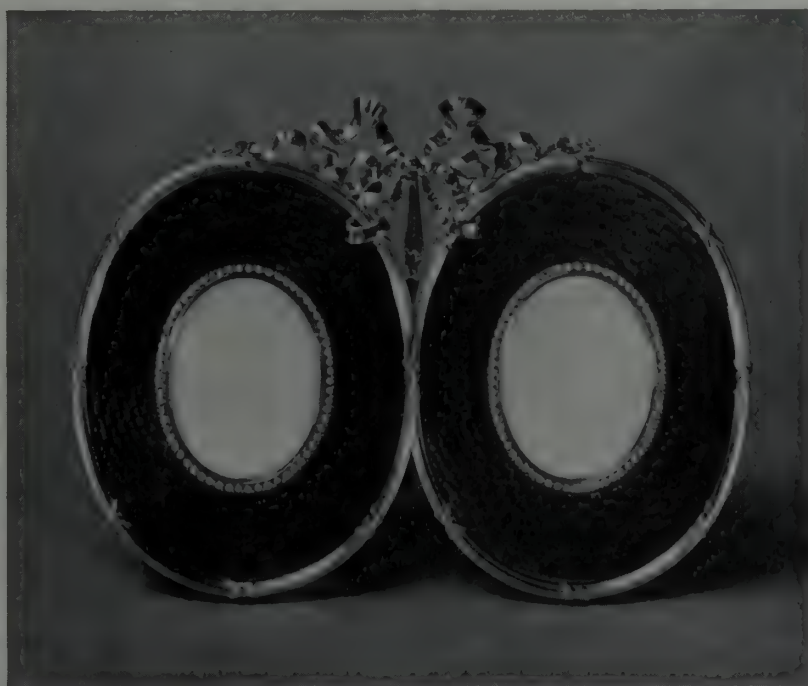
Wartski

138 REGENT STREET, LONDON, W.1
AND AT LLANDUDNO



A TABLE CLOCK BY CARL FABERGÉ

A triangular Table Strut Clock in red and green golds, enamelled translucent *bleu-de-Roi* over a sunray *guilloché*, with applied wreath mounts in carved green gold with red gold bows, the dial set within a frame of half pearls and fitted with pierced red gold hands. Bearing the initials of the chief workmaster Michael Perchin and stamped with the old St. Petersburg gold mark prior to 1896. Height $5\frac{1}{8}$ inches.



A DOUBLE MINIATURE FRAME BY CARL FABERGÉ

A double miniature frame in red and green golds composed of two oval frames enamelled translucent *bleu-de-Roi* over a wavy sunray *guilloché* background, connected by an elaborate red gold ribbon, the apertures rimmed with half pearls. Bearing the initials of the workmaster Viktor Aarne. Width $4\frac{3}{8}$ inches.



O'HANA GALLERY

13 CARLOS PLACE,
GROSVENOR SQUARE, LONDON W.1

GROsvenor 1562

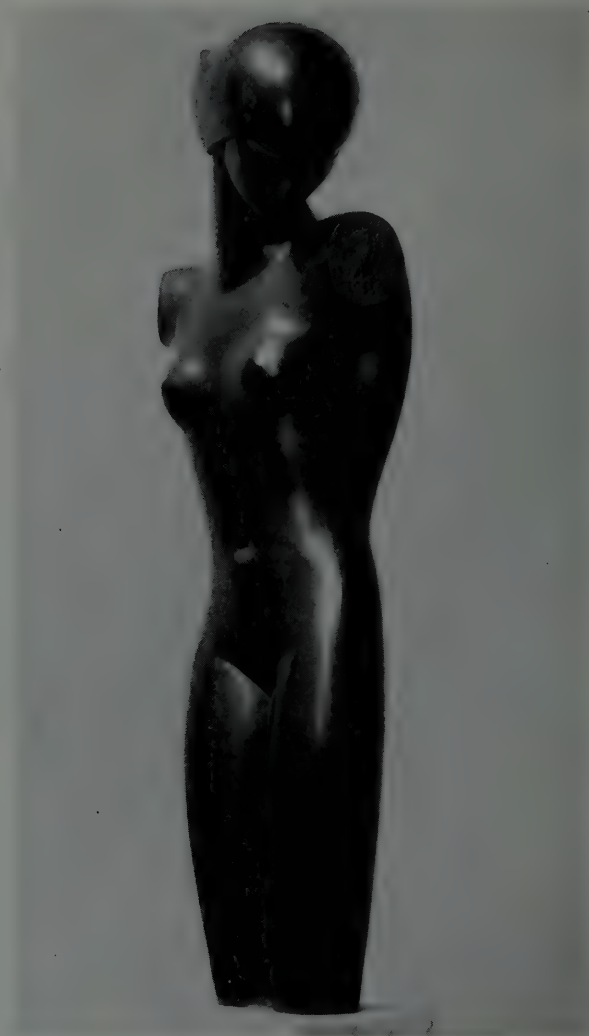
29th NOVEMBER—15th DECEMBER

SCULPTURE and PAINTINGS

by

BORIS LOVET-LORSKI

Adolescence
Bronze
Height 36 inches



PAINTINGS AND SCULPTURE
OF THE 19th & 20th CENTURIES

CHARLES WOOLLETT & SON

(Members of The B.A.D.A. Ltd.)

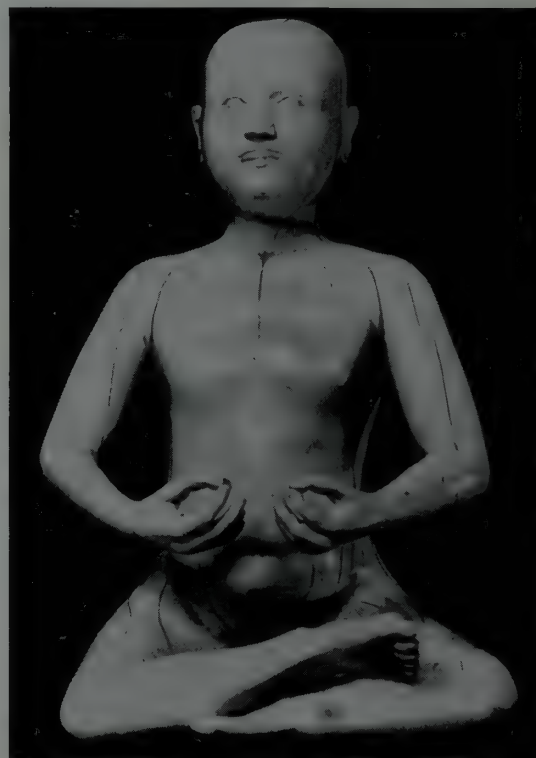


*White BOW porcelain figure of 'Charity' from
the Sigmund Katz collection. 10 inches high.*

59/61 WIGMORE STREET, LONDON, W.1

Established 1889

Phone: Welbeck 8664



*A rare Indian figure of a seated Yogi carved from
solid ivory. Period 18th century. Height 7 inches.*

Douglas J. K. Wright

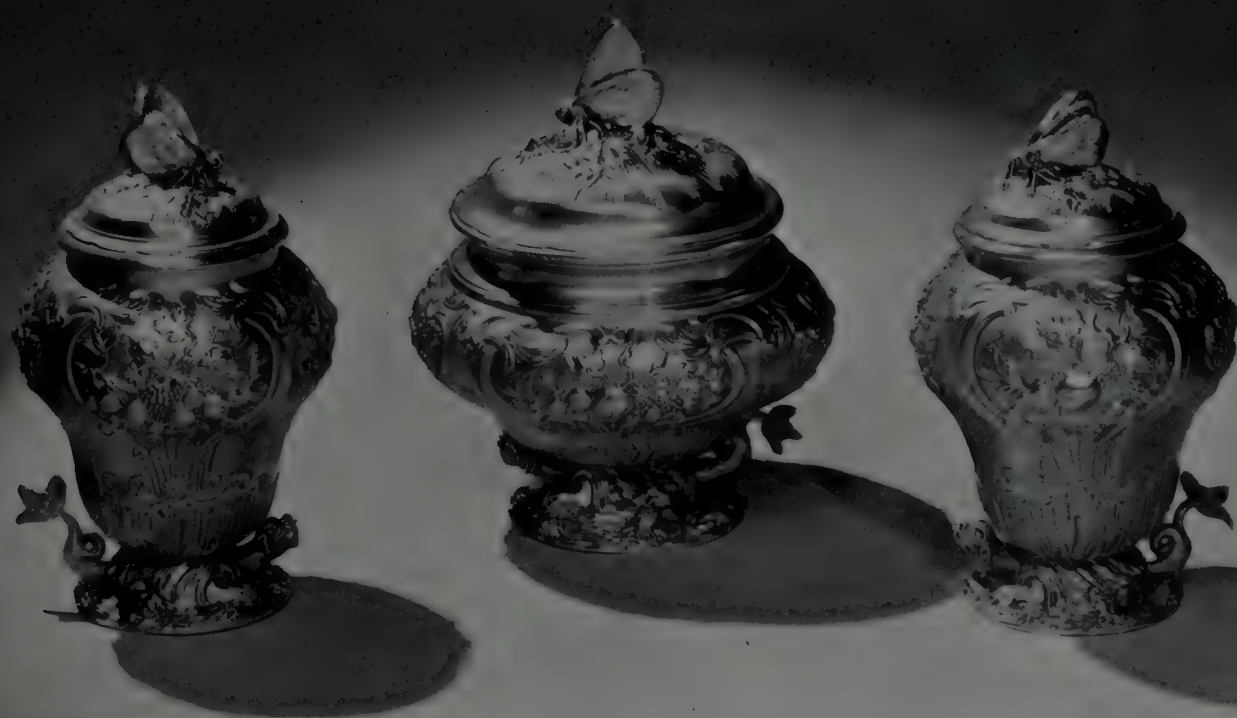
(Member of The B.A.D.A.)

Antique Oriental Works of Art

19 SICILIAN AVENUE · SOUTHAMPTON ROW · LONDON W.C.1
Telephone HOLBORN 4723

THOMAS LUMLEY LTD.

3 BURY STREET, ST. JAMES'S
LONDON, S.W.1 WHITEHALL 4732



GEORGE II SILVER CADDIES AND SUGAR BOX
BY WILLIAM CRIPPS LONDON 1750



GIFT BOOKS

PICASSO: THE FORMATIVE YEARS
by Sir Anthony Blunt and Phoebe Pool
(Studio Books, 42s.)

An unusual and original study of Picasso's early years and development between 1897 and 1905 which will be of equal interest to laymen, students and scholars. By confronting many of Picasso's pictures with those of other artists, they have revealed many unexpected influences on his work, as well as showing how he transformed particular examples into new and original creations of his own. An important work, lavishly illustrated.

A BOOK OF JOY
compiled by John Hadfield
(Vista Books, 25s.)

This is the sixth in a series of volumes which can be justly claimed as the most outstanding and original anthologies of our time. In this volume John Hadfield explores some of the peaks of human experience - the manifestations of sight and sound, love, action, reflection, and spiritual experience which may be summed up in the simple word 'joy'. Give 'JOY' this Christmas. 32 full colour plates, 63 illustrations.

INTERNATIONAL ART SALES 2
by George Savage (Studio Books, 50s.)

The only reference book of its kind published. Designed for anyone who wants to keep abreast of world price-movements, and in touch with the rapidly changing market. A large number of the works sold are illustrated in colour and black-and-white, and the Editor reviews their significance in a lucid and realistic manner. 76 illustrations.

GILBERT and SULLIVAN
by Raymond Mander and Joe Mitchenson
(Vista Books, 37s. 6d.)

Through 360 pictures and an accompanying text, this book tells the story of the partnership which gave the famous comic operas to the world, with a foreword by Bridget D'Oyly Carte. Many of the pictures and information are from her archives and have never been reproduced before, while others were expressly taken for this book. A section is devoted to assessing the new productions of Gilbert and Sullivan which have appeared since the freeing of the copyright at the beginning of this year.

NORBERT FISCHMAN GALLERY

are pleased to announce
change of address
to a larger gallery

**18A GRAFTON STREET
LONDON, W.1**

Old Master Paintings

26 Old Bond Street, W.1

Tel: Hyde Park 5744

DAVID BLACK & SONS 1 BURLINGTON GARDENS NEW BOND STREET, W.1

have on exhibition and for sale one of the most carefully chosen collections of Antique English and Continental Silver, *Objets de Vertu* and fine Works of Art in Great Britain and America.

We are always desirous of purchasing for cash any of the aforementioned Works of Art.

★ We especially wish to purchase West African, Inca and Mexican Primitive Sculpture and Works of Art in Gold, Ivory, Bronze, viz. Figures, Busts and Masks.

Telegraphic Address:
"DAVIBLACK, LONDON W.1"

Telephone:
HYDE PARK 3851

and
MR. BERNARD BLACK
1062 MADISON AVENUE, NEW YORK 21
Telephone: TRAFALGAR 9-2171



THE ADORATION

A fine 16th Century Brussels Tapestry woven in strong colours of red, blue and yellow, interwoven with gold thread.

8 ft. 2 in. high x 6 ft. 11 in. wide

(2.48 x 2.10 metres)

V. and C. STERNBERG

Tapestries, Carpets and Oriental Works of Art

37 SOUTH AUDLEY STREET, LONDON W.1

Telephone: HYDe Park 1228

Cables: Yaky, London W.1



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
GOLDSMITHS & CROWN JEWELLERS,
GARRARD & CO. LTD., LONDON

Antique Silver...

from **GARRARD**



One of a pair of William III Candlesticks

A pair of Antique Silver Candlesticks $8\frac{3}{4}$ " high, made in 1696 — Maker's mark initial B (see Jackson 2nd Edition Page 148). Engraved with the contemporary armorials of Edward, 8th Viscount Hereford. These are part of the wide range of antique silver that is always to be found at Garrard.

For the finest antique silver, make sure you visit Garrard

GARRARD The Crown Jewellers

112 REGENT STREET W.1 · REGENT 7020



Length of shelf 4 ft. 11 in.
Total height 3 ft. 10 in.

Opening width 3 ft.
Opening height 2 ft.

**An Adam period chimneypiece of fine quality
and small size, of carved statuary marble
with lapis lazuli inlay.**



T. CROWTHER & SON

(T. CROWTHER & SON LTD.)

282 NORTH END ROAD, FULHAM, LONDON, S.W.6

Telephone: FULham 1375-7 Cables: ANTIQUITY LONDON

Please note we close 1.0 p.m. on Saturdays

A DICTIONARY OF EGYPTIAN CIVILIZATION

General Editor G. POSENER

Three thousand five hundred years of Egyptian history and culture are covered in this beautifully illustrated book, with its 420 articles in alphabetical order. Each article is a considered essay in its subject, not a catalogue of facts. 48s



A DICTIONARY OF MODERN SCULPTURE

General Editor ROBERT MAILLARD

A panorama of modern sculpture from Rodin to Chadwick. 365 articles by leading authorities and 455 half-tone illustrations make up this sumptuous and necessary volume. 45s

METHUEN

Antique Silver

Sheffield Plate

Antique Jewellery

**HARRY
CHERNACK**
of Edinburgh

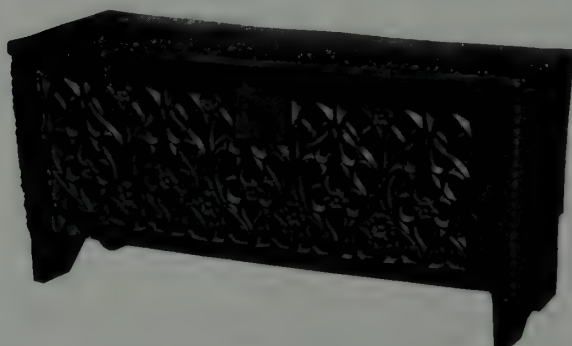
85 ROSE STREET · PHONE CAL 3038

Member of The British Antique Dealers Association

RALPH COX *6 & 7 Castle Hill*

Member of The British Antique Dealers Association

Lincoln



Telephone 22463

Early
16th century
Oak Coffers

More Small Decorative Antiques

THERLE HUGHES

Therle Hughes, author of *Small Decorative Antiques*, now devotes another book to this most fascinating subject. It includes chapters on some of the most decorative small antiques to be found today - Green Glaze Ware, Staffordshire Blue, Posy Holders, Caddy Ladles, Cottages, Pottery Cradles, Lustre Wares and Locketts. Illustrated with 4 colour plates and 48 black-and-white plates. 42s. net.

LUTTERWORTH PRESS

Sutcliffes of Croydon

SPECIALISTS IN THE RESTORATION OF FINE
PORCELAIN, POTTERY, BASALT AND ENAMELS

Our work is of the highest grade and suitable
only for better quality pieces

23 Brighton Road, S. Croydon

Tel. Croydon 1907

G. N. DAWNAY

(Fine Arts)

Specialist in the
Finest and Rarest in
ENGLISH AND WELSH CERAMICS

108 Penylan Road, CARDIFF

Telephone: Cardiff 36888

Private residence

By appointment

A. Dresher & Son

FINE ART RESTORERS

to

The leading Galleries, Museums and Trusts
Restoration and Conservation
Old and Modern Master Drawings
Pastels, Fine Prints, etc.

17 ALVERSTONE ROAD, LONDON N.W.2

WILLESDEN 5543

LEONARD KOETSER GALLERY

TENTH ANNUAL AUTUMN EXHIBITION

OF IMPORTANT
DUTCH, FLEMISH AND ITALIAN
OLD MASTER PAINTINGS

October 23rd — December 1st

Daily 10 a.m.—7 p.m. Saturdays 10 a.m.—1 p.m.

*S. van Ruysdael, Jan van Goyen, Pieter Brueghel, Philips Wouwerman,
Gaspar Netscher, Jan van Kessel, Jacob van Ruysdael, Anthony van
Dyck, Jan Steen, David Teniers, Pieter Claes, Francesco Guardi, Joos
van Cleef, Joachim de Patenier, etc.*

ALL PAINTINGS ARE FOR SALE

Illustrated Catalogue 4s. 6d. post free

13 Duke Street, St. James's, London, S.W.1

Telephone: WHIttehall 9349

THE LEFEVRE GALLERY

XIX AND XX CENTURY FRENCH PAINTINGS

30 BRUTON STREET
LONDON W1

Telephone: Mayfair 2250

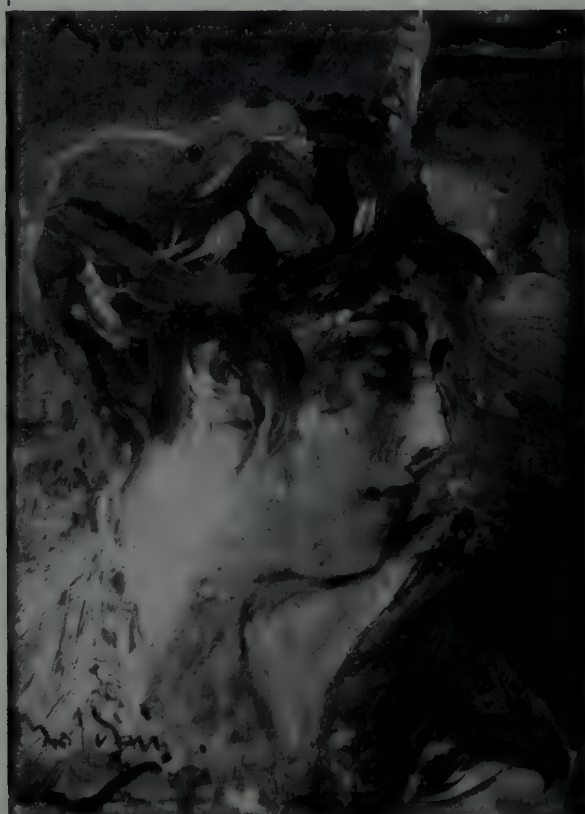
Telegrams: Drawings, London



Tête de Jeune Fille, 1885

Oil 4 1/8 by 3 inches, A. Renoir

FERRERS 9 PICCADILLY ARCADE S.W.1



BOLDINI
AND
THE
BELLE
ÉPOQUE

7th
November
to
7th
December

Antiques, Furniture
and Works of Art
**PACKED &
SHIPPED**

to all parts of the World

OVERSEAS HOUSEHOLD REMOVALS

GANDER & WHITE LTD

Head Office:
25 CHEVAL PLACE, BROMPTON ROAD, LONDON S.W.7

Telephone:
KNightsbridge
0646-8

*'Happy and kumfi
I shall be
Gander & White
him packee me'*



Packing
Warehouse:

Empress Place, Lillie Road, S.W.6. Telephone: FULham 0309

ARISTOTLE

Marble Portrait Relief

FLORENCE 15th century

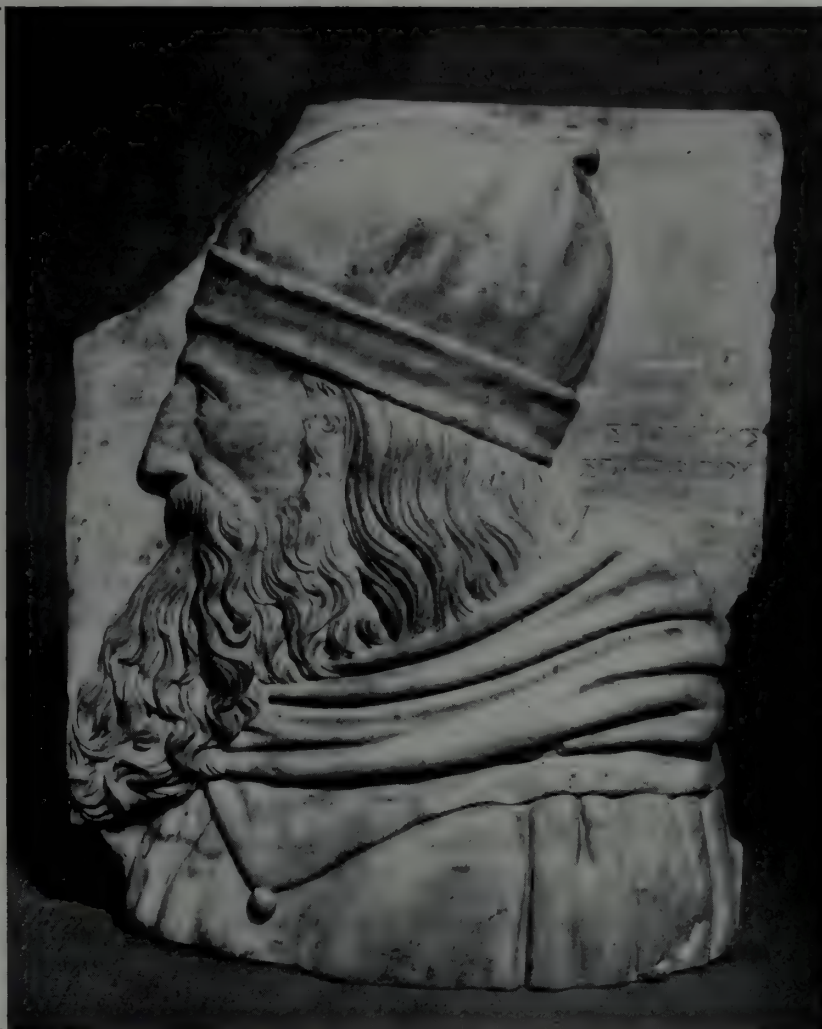
Height 15 inches

Sculpture and Works of Art

PEEL & HUMPHRIS LTD

37 NEW BOND STREET LONDON W1

MAYFAIR 6240



MAXIMILIEN LUCE (1920)

Abels

STADTWALDGÜRTEL 32

COLOGNE

(Illustrated catalogue free on request)

DUTCH ARTIST,
SPECIALISING IN
PAINTING

Very accurate copies of Old Masters

will accept orders for moderate prices.
many photographs available
also semi-classic and romantic paintings.
→ oil portraits from photographs.
write for information to
Jl de Rycke, ZANDVOORT NETHERLANDS

DORSET GALLERIES

J. A. FREDERICKS

(Member of The British Antique Dealers Association)

**WISHES TO PURCHASE
OLD ENGLISH FURNITURE**

49 DORSET STREET, BAKER STREET, LONDON, W.1 • Welbeck 8934

C. & D. O'DONOGHUE

Member of The British Antique Dealers' Association Ltd.

FINE STOCK OF ENGLISH CHINA

12 Victoria Parade, TORQUAY, Devon

Telephone: 3567

William R. Drown

Old Masters

45 Dover Street, London W1

Hyde Park 4711

P. H. GILLINGHAM

M.B.A.D.A. Ltd.

Antiques and Works of Art

LARGEST STOCK IN THE SOUTH OF ENGLAND

Speciality: Old English Cottage Furnishing

8 CHERTSEY STREET

GUILDFORD

Telephone: 5750

'LYNDHURST' LONDON ROAD

GUILDFORD

Telephone: 61952

COIN & MEDAL SPECIALISTS

Collections and rare pieces wanted

Catalogue of English Coins 14/9d including postage

A list of catalogues and other publications on request

B. A. SEABY LTD.

65 Great Portland Street, London W.1 Telephone: LANGham 3677

PS

Regardless of size or complexity you can rely on P & S to pack and forward to all parts of the world, promptly, safely and economically.

Pitt & Scott

Limited

1/3 St. Paul's Churchyard, London E.C.4

Telephone: City 6474

Household removals to all parts of the world. Storage facilities at London, Liverpool, Glasgow and Paris.

CONNOISSEUR REGISTER

THE STERLING SILVER COLLECTION OF THE CUTLERS' COMPANY OF HALLAMSHIRE still require pieces of Silver with the Sheffield hall-mark of the following years: 1832, 1843, 1850, 1854, 1875, 1877, 1885, 1888, 1895, 1933 and 1940, and will be most grateful for offers. Please write to Sir Stuart C. Goodwin, Neepsend, Sheffield, or c/o the Cutlers' Company, Church Street, Sheffield, 1.

BOOKS FOR THE COLLECTOR AND CONNOISSEUR. Please send for new free 60 page Catalogue listing 1500 important books on Ceramics, Silver, Furniture, Glass, Enamels, Miniatures, Wedgwood, Luster, etc. (Also Benezit's magnificent 8 volume illustrated Dictionary of Painters of all countries complete to 1962.) The Ceramic Book Company, St. John's Road, Newport, Mon., England.

Truly magnificent set of 3 **ROYAL CROWN DERBY VASES BY LEROY** 3 1/4" x 7 1/2" mint condition. Offers Box No. 7232.

BEARNES' SALEROOMS, Warren Road, Torquay (telephone 22309) attract principal Buyers from London, etc. We are pleased to advise West country owners re sale of Antiques, Pictures, Silver, etc. (Estate Agency Depts: Torquay 22126, Paignton 58296.)

ANTIQUE MAPS: All Counties of British Isles. Large Stocks—Trade supplied. Apply Harold Finlinson, The Old Mansion House, Truro, Cornwall.

WANTED: Japanese sword fittings, inro, netsuke, tobacco, writing and other Japanese boxes, etc. Box No. 7225.

THE CONNOISSEUR, 1902-1914 in 16 volumes. **THE BURLINGTON MAGAZINE**, 1903-1904 in 2 volumes, all bound in blue cloth, perfect condition, offers. Box No. 7233.

SCHOOL OF DESIGN & DECORATION. The next ten-week concentrated courses start on 21st January.

THE LECTURE COURSE, supervised by Mrs. Michael Inchbald, covers all aspects of period and modern Interior Design, with lectures by experts on the history and appreciation of art, architecture, furniture, silver and china; practical sessions and visits to historic houses and designers' studios.

THE DRAWING COURSE gives practical training in drawing and designing interior schemes, working at the drawing board under the supervision of practising interior designers. Details and application forms from **INCHBALD SCHOOL OF DESIGN**, 10 Milner Street, London, S.W.3. Knightsbridge 4456.

DUNNING'S ANTIQUES purchase and offer Ship Figureheads, Sundials, Globes, Scientific Instruments, Early Carvings, Rushlight Holders, Sandglasses, Door Furniture. 58 Holywell Hill, ST. ALBANS. 51065.

WANTED by Private Collector **OLD AMERICAN FLAGS** (prior to 1870). Write: B. Mastai, 21 East 57th Street, New York 22, N.Y., U.S.A.

GARRARD & CO. LTD., Crown Jewellers, are particularly interested to purchase Table Silver such as Tea and Coffee Services, Trays, Waiters, Dishes, Spoons and Forks, Candlesticks, Candelabra, etc.: also all types of Antique Silver and Antique Jewellery. Send pieces to 112 Regent Street, London, W.1, or we will gladly arrange for a representative to call.

PERSIAN CARPETS, AUBUSSONS, TAPESTRIES, skilfully repaired by master craftsmen. **YAKOUBIAN BROS. LTD.** (Est. 1907), 7 Milk Street, Cheapside, London, E.C.2, who also wish to purchase the above in worn or damaged condition.

YE OLDE TYMES, 27 High Street, Clacton-on-Sea. Comprehensive stock of Antique Furniture, Jewellery, Silver, Plate and China. Personal visits invited. Trade enquiries welcomed. Telephone: Clacton 800.

WANTED BY AMERICAN COLLECTOR: Prints, Watercolours, or Oils of Barbados prior to 1860, particularly of plantation life or sugar cultivation. Dudley Wood, 320 East 72nd Street, New York.

RESTORER OF ANTIQUE AND ENAMELLED JEWELLERY. Joseph Gadany, Royal Patronage since 1916. Gadany House, Lynmouth Road, London, N.2. Please telephone Highgate 9270.

Chronometers, deck watches, stopwatches and watch spares for Disposal from the Unique Collection of Chas. Frank Ltd., Saltmarket, Glasgow.

BEAUTIFULLY CARVED VICTORIAN SOFA. Unusual shape. Good condition. Upholstery fair. Offers to Box No. 7234.

DUBLIN—the largest and most varied stock of antiques in Ireland. City Antiques Ltd., 3 Dawson Street. Telephone 77960.

HADDONFIELD, NEW JERSEY: Samski Gallery, 50 Tanner Village. Fine early American and European paintings, drawings and sculpture bought, sold, restored.

ANTIQUE DELFT AND LIVERPOOL TILES, Largest Supply in America. Helen Williams, 12643 Hortense, North Hollywood, California.

ANTIQUE IVORIES, JADES, CERAMICS, etc., bought and sold. Restorations in any material, guaranteed by experienced craftsmen. Manley, 24 Chiltern Street, W.1. off Baker Street, WEL. 8031.

BACK NUMBERS OF THE CONNOISSEUR from 1901, together with recent issues of the Year Book can be obtained from the Belgrave Library, 22 Armoury Way, S.W.18. List obtainable on request.

Register advertisements are 1/6 per word, minimum £1 for 15 words, which must be prepaid and sent to the Advertisement Manager, **THE CONNOISSEUR**, 13-17 NEW BURLINGTON PLACE, LONDON, W.1. (Gerrard 8166.) Addresses or Box Numbers must be inserted, and replies to the latter should be clearly marked with the Box Number. The Proprietors of The Connoisseur accept no responsibility for any sales effected.



Regency mahogany library table. Diameter of top 41 inches

HARRODS

ANTIQUÉ GALLERIES, THIRD FLOOR

Member of The British Antique Dealers Association

HARRODS LTD KNIGHTSBRIDGE LONDON SW1

Tel SLOane 1234

TELEX 24319

CHRONOMETERS



an historical offer

By government sanction the Chronometer Department of the Royal Observatory have released part of their world famous collection of CHRONOMETER WATCHES and PRECISION TIMERS.

We are proud to be able to offer these superb pieces – for the most part new and unissued – for public sale at prices representing a fraction of their true value.

For example – the illustrated Vacheron and Constantin Geneva Chronometer Watch with a current value in the region of £150 is to be sold unused, in its original box for £42.0.0. This outwardly ordinary silver watch is recognized throughout the world as the finest precision timepiece.

Other names represented in the unique collection include: Paul Buhre, Longines, E. M. Tissot, Waltham, Lemania, Hamilton. We can also offer extremely fine wrist watches by makers such as LONGINES, OMEGA, JAEGER LE COULTRE, LEMANIA, VERTEX and RECORD, at prices ranging from £6.17.6. to £12.18.6. Please write for the complete, illustrated leaflet issued exclusively by –

CHARLES FRANK LIMITED

SALTMARKET, GLASGOW, C.1.

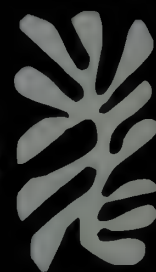
Makers of Astronomical Telescopes and suppliers of binoculars and optical and scientific equipment

Phone BELL 2000: Established 1907

Credit and approval facilities available if desired



FRANCE IN YOUR FUTURE



Some people say that the French Renaissance really dates from 1945. Since then, France has surged into brilliant new prosperity as capital of Common Market Europe.

Why not explore France's future? Fly a Mystère or a nimble Alouette copter. Tour the Lacq basin, Orly airport or Tancarville and Donzère... Europe's longest bridge and highest dam.

The French Renaissance has reached all domains. Industrial output has doubled since the best pre-war year. French couture has reconquered the world... and so have French women, French films, French scents, French songs... and France's champagne attitude toward life.

FRANCE

for further information and assistance consult the:
COMMISSARIAT GÉNÉRAL AU TOURISME
bureau national de renseignements
127, Champs Élysées - PARIS - BALzac 12.80

The contents of every issue of

The Connoisseur

are designed to be as international, authoritative, and the text as accurate, as is possible.

The **December** issue provides those essential features and includes : the great Victorian period house of Somerleyton, Suffolk ; a review of some of JUDGE UNTERMYER'S important collection of **Bronzes** in New York ; an introduction to **Persian Architecture** ; the latest gifts of works of art to Israeli museums ; a fascinating and full description of MR. J. PIERPONT MORGAN'S original **Cellar Book** (now lost) ; a unique and exclusive illustrated article on the day to day activities of an early nineteenth-century London antique dealer ; and, from America, an illuminating article on the eighteenth-century wanderings in Europe of **Agostino Brunias of Rome** (Robert Adam's 'Bred Painter').

Also : all **The Connoisseur's** regular features.

100th ART AUCTION SALE 7th-8th December 1962

IMPORTANT OLD MASTER PAINTINGS

Ch. Chaplin, A. van Dyck, H. Fragonard, J. van Hemessen,
W. Hogarth, J. Ingres, J. B. Le Prince, J. B. Nattier,
C. de Vos and others.

WORKS OF ART, FURNITURE, ORIENTAL CARPETS

Illustrated catalogues 10/- post free

F. v. Artus

Frankfurt/Main - Schillerstrasse 11 - Germany
Telephone: 25223 Telegrams: artuskunst, frankfurtmain

KAPLAN GALLERY

AN EXHIBITION OF 60 WORKS OF THE IMPRESSIONIST PERIOD

BY

André	Loiseau
Blanche	Luce
Boudin	Luigini
Bourdelle	Martin
D'Espagnat	Martinez
De Troy	Maufra
Dumont	Meteyard
Du	Moret
Puigaudeau	Picabia
Gillot	Quizet
Gleizes	Renoir
Lebourg	Schuffanecker
Lemmen	Van
Le Sidaner	Rysselberghe

Vogler

OPENING OCTOBER 24

6 DUKE STREET - ST. JAMES'S
LONDON - SW1 - WHItEhall 8665

Just published : 42s.

Cloth bound

By post 44/6 or USA \$6.00

Profusely illustrated

The Connoisseur Year Book 1963

contains much factual information not readily obtainable elsewhere; it also contains five colour plates and more than 100 black and white illustrations. 120 pages 11 in. x 8½ in.

Contents

Works of Art at Auction: highlights of the season

Lost and Found: by PAUL NUGAT

Roland Penrose: by FRANCIS WATSON

Coventry Cathedral within: by JOHN COMMANDER

Barton St. Mary revisited: Mr. and Mrs. Terence Kennedy's recent acquisitions: by ALAN OSBORNE

A Miniature Metropolitan: Minneapolis Institute of Arts: by ROSINE RAOUL

Primitives to Picasso: the Royal Academy Spring Exhibition: by KEITH ROBERTS

International Art Treasures at the V. and A.: by NICHOLAS EDWARDS

Chinese Ivories in Sheffield: by RICHARD SEDDON

A Curator looks at his Public: by FRANCIS W. HAWCROFT

Buying modern art: by ALAN BOWNESS

Folk Art in the New World: by STEFAN P. MUNSING

Some Gallery acquisitions of the year

International Law and Art Treasures in transit: by GUY PICARDA

Art Patrons; Collections and preservers

News from Museums

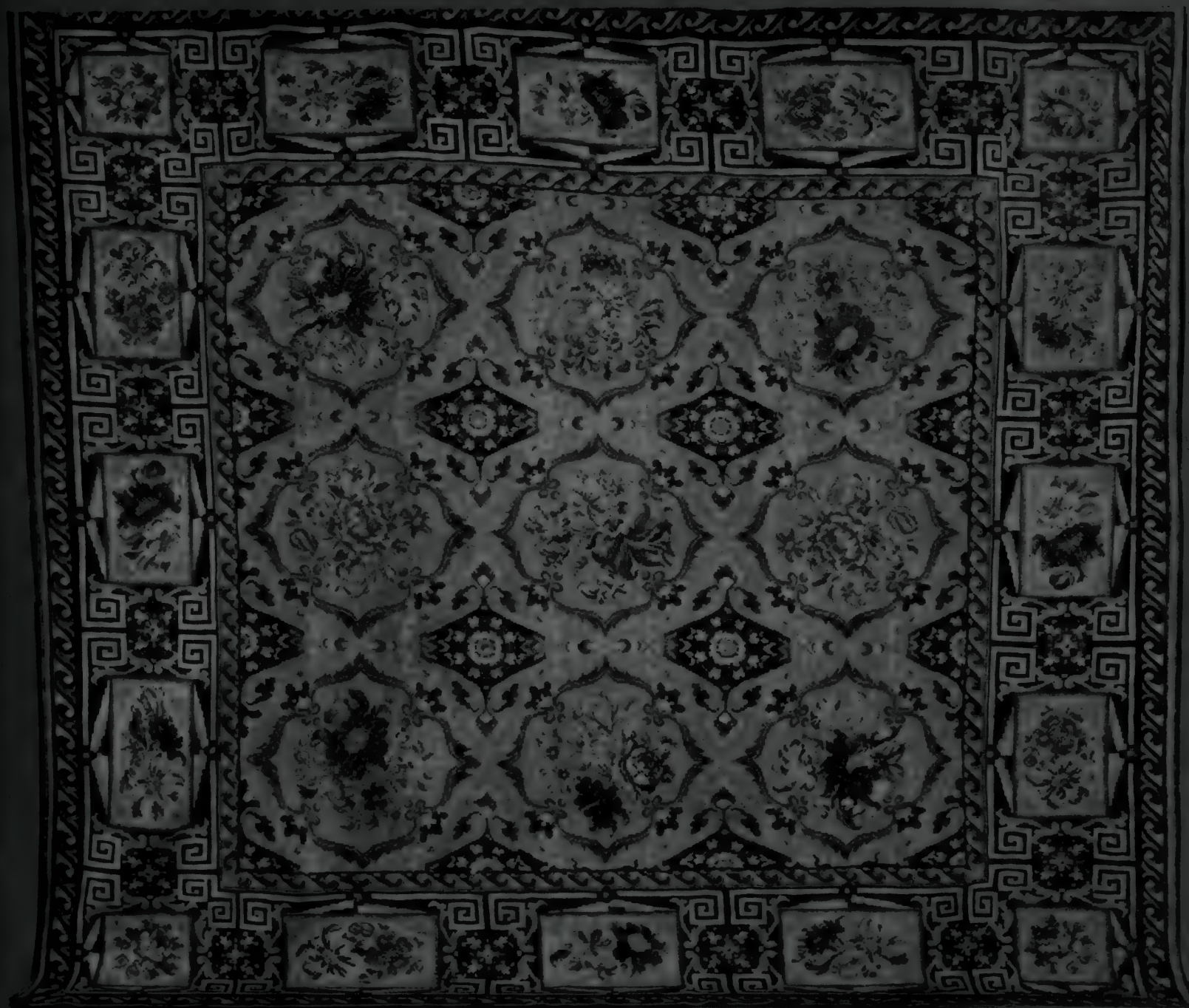
New Art Books

Art Periodicals and Societies

The Connoisseur Year Book is not included in any subscription, but you are invited to order it through your bookseller; or to send 44s. 6d. (six dollars), direct to London, for a copy, which will be mailed to you from London immediately. We much regret that late orders may be disappointed. *If ordering by mail, please send your early remittance to:* The Belgrave Library, 22 Armoury Way, London SW18

SPECIALIST IN EUROPEAN PERIOD CARPETS

AUBUSSON SAVONNERIE NEEDLEPOINT



*Bessarabian – early nineteenth century
Apricot background, polychrome decoration, 3 x 3.60 metres*

CATAN

129 AVENUE DES CHAMPS-ELYSEES

PARIS

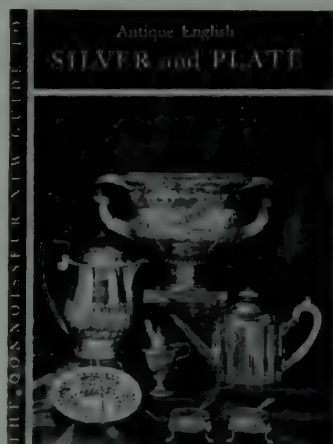
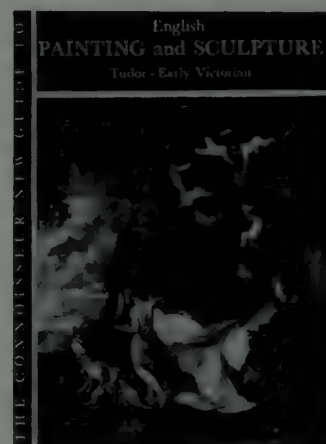
PHONE BAL 41-71

Connoisseur Books

The Connoisseur New Guide to English Painting and Sculpture: Tudor – Early Victorian

This volume traces the evolution of English painting and sculpture from the beginning of the 16th century up to Victorian times. 64 pages monochrome plates, frontispiece in full colour and numerous line illustrations.

• 30s



The Connoisseur New Guide to Antique English Silver and Plate

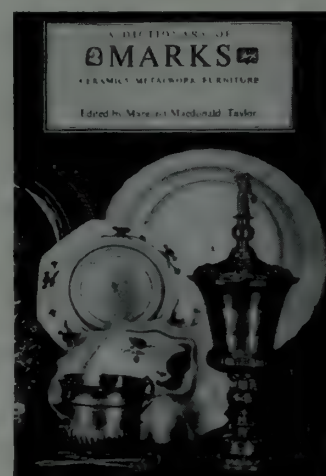
A readable and authoritative guide to the development of English silver and plate with a wealth of illustrative detail on the styles of each period from Tudor to Early Victorian. 64 pages monochrome plates, frontispiece in full colour and numerous line illustrations.

30s

A Dictionary of Marks

Companion volume to The Connoisseur's Handbook of Antique Collecting, a compilation of all the important identification marks to be found in Ceramics, Silver, Sheffield Plate, Pewter and Furniture.

25s



The Complete Encyclopaedia of Antiques

A comprehensive survey of all the important items likely to interest the collector. 1,472 pages, including 512 half-tone plates and many line illustrations.

84s

Obtainable from all good booksellers or by post from
The Belgrave Library, 22 Armoury Way, London SW18



ANDREA DEL SARTO

Panel 17 × 13 inches

CENTRAL PICTURE GALLERIES

OSCAR KLEIN

624 MADISON AVENUE, NEW YORK 22

ELDORADO 5-6564



Vernay

124 East 55th St., New York 22 • PLaza 3-8060

*Member of Art and Antique Dealers League of America
Member of New York Antique and Art Dealers Association*

A LOUIS XV CARVED WOOD AND GILT SETTEE
en suite with six matching armchairs, all covered in Beauvais tapestry with
scenes from the fables of La Fontaine outlined with flowers and foliage
in natural colors, against a soft claret background. The settee stamped
GOURDIN - M.E. 1748. The six armchairs stamped CRESSON - M.E. 1738.

OLD ENGLISH FURNITURE • SILVER • PORCELAIN • PAINTINGS • GLASS

HUBBARD

October 29 - November 17

Rehn Gallery

36 East 61 Street, New York 21, N.Y. PL 3-4694



ne Queen Anne cabinet/secretary-on-stand is finished in blue-green lacquer
decorated with raised gold chinoiserie. Door fronts are mirrored. The carved gilt
base stands on square cabriole legs. Height 7' 10"; depth 21"; width 39".

FRENCH & COMPANY INC.
MADISON AVENUE AT 78TH STREET, NEW YORK



DUVEEN

Masterpieces of

PAINTING SCULPTURE PORCELAIN

FURNITURE TAPESTRIES

GOTHIC · RENAISSANCE · EIGHTEENTH CENTURY

DUVEEN BROTHERS INC.

18 EAST 79 STREET
NEW YORK 21, N.Y.



Mary J. McShane

Established 1877

ANTIQUES

ESTATES PURCHASED

718 Madison Avenue
New York 21, N.Y.



ALBERT MARQUET

Le Jardin du Luxembourg

Oil on canvas
14½ x 17 inches

Painted 1904
Signed lower left

HAMMER GALLERIES Inc.

51 East 57th Street New York 22 N.Y.

Cable Address:
Hammergall, N.Y.

Telephone:
Plaza 8-0410



EDWARD R. LUBIN, INC.

Masterpieces of Medieval, Renaissance and Baroque Art

17 EAST 64th STREET, NEW YORK 21, NEW YORK



A superb kettle on stand by PAUL STORR. A very graceful design with strap legs and paw feet. Kettle lifts from stand for easy, practical use. Has original burner. Each piece marked. London, circa 1815.

Wakefield-Scearce Galleries

Old Science Hill Chapel, Shelbyville, Kentucky

(on the main road (U.S.60) between Louisville and Lexington)

Telephone: (Area Code 502) ME. 3-4382

— Direct Importers —



A walnut and marquetry bureau-bookcase, the upper part with folding doors enclosing shelves and with moulded arched cornice. The centre with sloping front forming a secretaire fitted with drawers and a sliding panel revealing a recess and with six short drawers below, on moulded cabriole legs with scroll feet, the sloping front inlaid with a coat of arms in an oval panel and cross-grained bands. Made in France, circa 1740.

Width 3 ft. 9 $\frac{3}{4}$ in., depth 1 ft. 11 $\frac{1}{2}$ in., height 8 ft. 3 $\frac{1}{2}$ in.

B. Manheim Galleries

409 ROYAL STREET, NEW ORLEANS 12

2518 FAIRMOUNT • DALLAS 1, TEXAS

NEWHOUSE GALLERIES

ESTABLISHED 1878



PHILIP DE KONING

1619-1688

Signed and Dated 1673

30 x 26 inches

FINE PAINTINGS

15 East 57th Street

PLAZA 5-4980

New York, N.Y.

FRENCH ANTIQUES



JOSEPHINE HOWELL INC

41 EAST 57th STREET

NEW YORK 22 N.Y. PLAZA 3-5515

pierre matisse gallery

Balthus

Mac Iver

Calliannis

Dubuffet

Rivera

Miró

Le Corbusier

Riopelle

Saura

Millares

Butler

Marini

Giacometti

Roszak

41 East 57th Street, New York 22, N.Y.

an ideal gift for the connoisseur

**BRONZES
OTHER
METALWORK
AND
SCULPTURE**



IN THE IRWIN UNTERMYER COLLECTION

Text by Yvonne Hackenbroch, Research Associate of The Metropolitan Museum of Art. A sumptuous catalogue of rare, beautiful, intimately scaled works of art from one of the finest private collections in the world. A superb array of small bronze sculptures by such masters as Cellini and Riccio, robust medieval aquamaniles and hammered plates in *dinanderie*, unusual English "Stuart" enamels, and other fine works in wood, iron, stone, and ivory. Every piece is illustrated, in over 200 large, full-page plates. Published in a limited edition by **THE METROPOLITAN MUSEUM OF ART**

\$25.00 at your bookstore or postpaid from the Museum.*

Metropolitan Museum of Art, Fifth Avenue & 82 Street, New York 28, N.Y.

Please send me _____ copies of *Bronzes, Other Metalwork, and Sculpture*. Enclosed is my check in the amount of \$_____.

Name _____ C

Address _____

* Western Hemisphere only

THE CORNING MUSEUM OF GLASS

presents

VOLUME IV OF THE

**JOURNAL OF GLASS
STUDIES**

An annual dedicated to the publication of scholarly articles on the art and history of glass, lists of important acquisitions by private and public collections throughout the world, as well as check lists of recent publications. Volume IV of the *Journal* is 10 $\frac{3}{4}$ in. high, 8 in. wide, contains 178 pages and has 201 illustrations. It is an indispensable reference work for collectors, archaeologists and students.

*Subscriptions at \$5.00 per year
plus 50 cents for foreign postage*

**THE CORNING MUSEUM OF GLASS
CORNING GLASS CENTER • CORNING, NEW YORK**

PB

PARKE-BERNET GALLERIES, Inc

980 MADISON AVENUE • NEW YORK 21

Public Auction December 12 at 8 p.m.

Part Two of the Collection of

JOHN and JOHANNA BASS, New York

IMPORTANT OLD MASTER PAINTINGS AND EARLY SCULPTURES



HEINRICH ALDEGREVER

Scene at the Crucifixion
Cradled Panel

Early Italian paintings by
Giovanni Massone, Jacopo
del Sellaio, Sebastiano
Mainardi, Bernardino Luini
and Sebastiano del Piombo

Dutch, Flemish and other
works by Heinrich
Aldegrever, Cornelis van
Haarlem, Rubens, Frans Hals
Gerard Seghers and
Rembrandt

British portraits by William
Dobson, Romney, Hoppner
and Lawrence

And Works by Other Masters

A Group of Romanesque, Gothic, Renaissance and Baroque Sculptures

On Public View from December 8

EXTENSIVELY ILLUSTRATED CATALOGUE \$2.00

Air Mail Additional from U.S.A.

Available in

London: DAWSON'S OF PALL MALL, 16 Pall Mall, S.W.1

Paris: PIERRE BERES, 14 Avenue de Friedland

Zürich: EMIL HARTMANN, Limmatstrasse 285 (European Representative)

or direct PARKE-BERNET GALLERIES • Cable: PARKGAL



BY APPOINTMENT
TO H.M. THE QUEEN
MEDALLISTS



BY APPOINTMENT
TO H.R.H. THE DUKE OF EDINBURGH
MEDALLISTS

SPINK & SON LTD.

EST. 1772

5, 6, 7 King Street, St. James's, London, S.W.1

Cables: SPINK, LONDON

Telephone: WHITEHALL 5275 (5)



S. Vulfran, Abbeville

R. P. BONINGTON, 1802-1828

Oil on panel. $7\frac{7}{8} \times 5\frac{7}{8}$ inches. Circa 1823

Each month The Connoisseur illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution at home or abroad.

TRIBUTE
TO THE
BRITISH
ANTIQUE
DEALER
(34)

This fine rare 8 inch high, 3rd century A.D. Yueh Yao glaze baluster jar, with twin loop handles on the shoulders incised with a band of diaper ornament enriched with lions' masks and rings, and covered in a Celadon crackle glaze, turning apricot on one side, and with unglazed lower part, has been acquired by the Victoria and Albert Museum from Messrs. William Clayton, Ltd., 38 Bury Street, London, S.W.1.





Furniture in the collection of Viscount and Viscountess Lewisham

ANTHONY COLERIDGE

THE aim of this article is to describe the fine furniture in the collection of Viscount and Viscountess Lewisham at their elegant home in Mayfair, London. It does not include a description of the interior décor and objets d'art; although, there will be certain allusions to the Chinese porcelain. The family portraits will be the subject of a separate, future article.

The strength of the collection lies in the varied examples of giltwood and gesso side-tables and mirrors, the majority of which can be dated between 1680 and 1760. However, two exceptions are encountered on first entering the house. They are a side-table and a pier-glass (No. 1) of the Italian Neo-Classical period and they are both probably of Florentine origin; although it could be argued that they originated in Piedmont or the North.¹ They are flanked by a pair of late, but extremely decorative, Majolica urns.

On the floor of the Inner, or Staircase Hall, is an early nineteenth-century Savonnerie carpet and the room is lighted by an Adam period gilt-bronze ceiling lantern (No. 2). Opposite the Staircase, and against the large window, stands an exciting side-table which is designed in the full Baroque manner (No. 2). Its inspiration is undoubtedly Italian, probably sixteenth-century Venetian, but somehow the comparative simplicity of the ornament, and the quality of the craftsmanship suggest that it may be of English origin. Perhaps the old compromise of an itinerant Continental craftsman working in London would be an ideal solution. However when so much is mere conjecture, one treads on dangerous ground and hard as it is to trace its provenance, it is even more difficult to assess its date. It has been suggested that it may have been made during the last years of the seventeenth century, but the flanking *putti* and superbly portrayed central figure point rather to some of the Palladian designs favoured by Burlington and Kent. In fact it has certain links with two tables² of this period which were made for Sir Robert Walpole at Houghton Hall, Norfolk, in about 1730 from William Kent's designs.³

Margaret Jourdain, in *The Work of William Kent* writes: 'The accomplished realism of the figure sculpture on the side-tables in the Saloon at Houghton suggests the hand of an Italian Sculptor; and in a letter to Burrell Massingberd, Kent speaks of a very good sculptor who is accompanying him to England in 1718'.⁴ Flanking this table are two chairs (No. 3) from a set of six with a settee *en suite* which are also in the style of William Kent. The plumed satyr masks, which are carved at the knees also have prototypes at Houghton, and this form of decoration probably stems from a contemporary design for some French Régence chair.

The Library (Nos. 4 & 5) contains some good examples of English eighteenth-century furniture. The mahogany marble-topped side-table, with its carved Vitruvian scrolled frieze, dates from the period preceding the publication of Chippendale's *Director* in 1754. It supports a pottery horse of the Tang period and is flanked by a pair of side-chairs, upholstered in needlework, which also date from the mid-eighteenth century. The bead and blind fretwork carved on the square moulded supports are typical of this date (No. 5). In the right of No. 5 stands a Dutch eighteenth-century leather screen (No. 6) painted in imitation of Chinese polychrome lacquer. Here ladies are vividly portrayed on terraces and in summer houses and gardens, and the borders are painted with birds, flowering plants and rock-work. In the centre of the room (No. 4) is a Sheraton period pedestal desk of fine colouring and in front of the fireplace can just be seen the corner of a rare Savonnerie type rug. This was made by the French weavers whom the Savonnerie factory sent over to Lowther Castle during the opening years of the nineteenth century. They set up looms at the Castle and wove all the carpets and rugs needed for it *in situ*.⁵

The Chinese Room (No. 7), which leads out of the Inner Hall and which is on the garden or rear side of the house, is dominated by a black and gold lacquered bureau-cabinet which is decorated with chinoiserie in the style of those depicted in Stalker and

ve) The Drawing Room, showing portraits by John Hoppner and Thomas Gainsborough.

w) The Dining Room with portraits by Paul van Somer and Sir Joshua Reynolds.



1. (Left above) A side-table and pier glass of the Italian Neo-Classical period, flanked by a pair of late Majolica urns.

2. (Left below) A side-table in the Baroque manner and possibly of early eighteenth-century English origin. Also shown is a gilt-bronze ceiling lantern of the Adam period.

3. (Above) One of a set of six chairs and a settee made about 1730 for one of the Grand Palladian Salons planned by William Kent for Lord Burlington and his circle.

4. (Opposite page) The Library, showing examples of eighteenth-century English furniture with a Sheraton period pedestal desk.



Parker's *Treatise on Japanning and Varnishing*.⁶ Two unusual Queen Anne period walnut chairs, upholstered in blue velvet, can just be seen at the extreme left and the bureau-cabinet contains an interesting collection of blue and white Chinese porcelain. A William and Mary oyster walnut veneered side-table (No. 8) is a rare example of its kind, as it is in almost pristine condition and still retains its original spiral supports. On it is a Ming period Chinese part glazed figure of the God of Literature, WenTi.

Doors from both the Chinese Room and the Inner Hall lead to the Dining Room (see frontispiece) which contains two rare gilt tables. The first is a George I or late Queen Anne period side-table in gilt-gesso (No. 9), which is attributed on stylistic grounds to the workshop of the Royal cabinetmaker, James Moore.⁷ Its supports, apron-rails and frieze which are modelled with the Greek key pattern in relief, are almost identical to those on a similar table, which was made for Hampton Court Palace by

Moore and which is incised with his name.⁸ The authors of *Georgian Cabinet-Makers* refer to these supports when they write 'a peculiar feature is the straight leg or support in certain pieces', and in this connection draw attention to the Hampton Court table and to another at Boughton House, Northamptonshire. They further write 'that the few pieces which can be attributed to Moore by the evidence of accounts and by his occasional signature are all of high quality and distinguished by rich treatment of carving and gesso detail'. This table in the Lewisham Collection certainly conforms to these high and exacting standards. Its top (No. 10) admirably portrays the typical use of strapwork and interlaced foliage which was favoured by Moore, and it is centred by the monogrammed cypher of its original owner. The use of the corner shell spandrels are also typical of his work, and there is a table in the Victoria and Albert Museum⁹ which stylistically is also attributable to Moore, the top of which

continued on page 148



5. (Above) The Library, showing a mahogany marble-topped side-table, dating from the middle of the eighteenth century, flanked by a pair of side-chairs of the same period, upholstered in needlework.



6. (Left) A Dutch eighteenth-century leather screen painted in imitation of Chinese coromandel lacquer.



7. (Above) The Chinese Room. The black and gold lacquered bureau-cabinet contains a collection of blue and white Chinese porcelain.

8. (Right) A William and Mary oyster walnut veneered side-table, with a Ming period Chinese part-glazed figure of the God of Literature, Wen Ti.





9. (Below) An early eighteenth-century gilt-gesso side-table attributed to the Royal Cabinetmaker, James Moore. 10. (Above) The top of the same table. The identity of the cypher has not yet been determined.





11. (Right) A table from the reign of George II, fashioned as a hybrid bird: half eagle, half goose.



12. (Above right) One of a pair of full-length pier glasses from the early part of the eighteenth century.



13. (Above left) A wall glass with a gilt carved softwood frame of the time of Charles II, and a giltwood side-table probably by Mathias Lock.



14. (Above) A sketch by Mathias Lock for the table seen in No. 13. The Victoria and Albert Museum.

15. (Left) A Rococo wall glass with a side-table in the late Baroque manner.

continued from page 143

bears the cypher and coronet of Richard Temple, Lord Cobham and similar shell spandrels. The second table (No. 11) is of Baroque design and is carved as a form of hybrid bird which is a cross between an eagle and a goose. This unnatural mating has produced an amusing and rare progeny with the head and webbed feet of a goose and the body and wings of an eagle. It would be interesting to know how Burlington and Kent would have reacted to this light-hearted burlesque of the Classical tradition.

* * *

ON the main staircase leading to the first floor hang a rare pair of full-length pier glasses (No. 12) which can be dated to the early years of the eighteenth century. The Vauxhall plates are within unusual double bevelled mirror borders and the giltwood frames are carved with eagle and espagnolette masks, scales, foliage and shells. They are of the highest quality and have many decorative motifs in common with the wall glasses that John Gumley, James Moore's¹⁰ partner, was making for the Royal Palaces during the period; in particular the use of the plumed female mask. A Hepplewhite period settee of Louis XV design is

on the landing at the head of the staircase, which is carpeted by a large French needlework rug woven in a convent during the early nineteenth century.

The large Drawing Room (see colour illustration), the windows of which overlook the gardens to the rear of the house, is lighted by an early nineteenth-century French crystal chandelier. On the floor is a Louis XVI design Aubusson carpet of similar date. The furniture in this splendid room is composed almost entirely of giltwood, and this forms the nucleus of the collection. Two amusing giltwood tables, one with an inlaid marble top supported by cranes, and a set of four Louis XVI open arm chairs in the style of G. Jacob, are set round the room. However, it is the gilt tables and wall glasses, which almost form a representative collection of examples from the late seventeenth to the end of the eighteenth century, which are of the greatest interest.

The wall glass in a gilt softwood frame (No. 13) carved in the tradition of Grinling Gibbons, is the earliest example. It may have originally formed a picture frame, as the mirrored plate is not contemporary; but the swags of fruit, flowers and corn, and the emblems of love and music, or the Four Seasons are typical of the great School of Carving that flourished under Grinling Gibbons during the reign of Charles II.



16. (Above) One of a pair of giltwood side-tables probably made in the 1740's.



17. (Above) A Queen Anne period gesso side-table, the top of which is illustrated below.

18. (Below) The table top, showing the unusual strapwork and foliage design.





19. A gesso side-table dating from the opening years of the eighteenth century.

Below the mirror is a giltwood side-table (No. 13) which corresponds to a sketch (No. 14) by Mathias Lock, which is amongst the drawings in the Victoria and Albert Museum.¹¹ This drawing is one of seven small sheets which are covered with sketches of items of furniture, accompanied by notes showing the detailed cost of their production and the number of days spent on making them. Mr. J. F. Hayward, Deputy Keeper, the Department of Woodwork, the Victoria and Albert Museum, fully discusses these drawings in an article in *The Connoisseur*¹² and relates them to the furniture from which, probably for the purposes of record, the sketches were taken. Some of this furniture still remains at Hinton House, Somerset, the seat of the Earl Poulett, for whom it was probably made by Lock. The seven sketches were records of this work and the notes on them relate to the cost. Amongst the furniture which is still at Hinton House is a table of which Lock's drawing (No. 14) is a record. It therefore appears that Lock must have made at least two tables to this design, since the table in the Lewisham Collection (No. 13) is a close replica of the Lock sketch and is almost identical to the table at Hinton House.¹³ The drawing is marked 'Day 29', referring to the fact that twenty-nine days were spent on its production. The other sketches are similarly annotated; although in most cases the words 'in all' are added after the specified number of days. The carver's work cost £7 5s. od. and the joiner's time and work 16s. This would appear to be a fair division of the cost of labour, as the table is clearly a carver's and not a joiner's piece. The average cost was therefore a little over 5s. per diem, which is about the same rate as that which was charged for some of the more elaborate pieces made for Hinton House.¹⁴ Thus the Lewisham table can, with some certainty, be attributed to the workshop of Mathias Lock, whose importance as a cabinetmaker, in addition to a designer, is slowly emerging.¹⁵

As a counterpart to the early rococo table attributed to Lock (No. 13) is a side-table in the late Baroque manner (No. 15) which, with its swagged central mask harks back to the Palladian taste of Kent and Burlington. It is interesting to note that its scrolled supports and block bases are in the same tradition as the Ditchley table,¹⁶ although the mask of Hercules and the pelt of the Nemean Lion have been exchanged for the foliated female mask in the Lewisham table.

Thus these two tables (Nos. 13 & 15), which were probably executed within five years of each other during the 1740's, show that the change from the Baroque to the Rococo was a gradual evolution and that these years formed a period of transition. In this connection the author of *Georgian Cabinetmakers*¹⁷ describes Mathias Lock as being 'the pioneer in England of the *Rocaille*, the new plaything in ornament, in which the cockleshell of Louis XIV was scalloped, hollowed out into a rim of shell or cartouche, pierced and tattered'.

A pair of chairs from the William Kent design suite¹⁸ in the Inner Hall normally flank this table and it is surmounted by a fine Rococo wall glass. The latter has all the exotic and bizarre motifs associated with the designs of the period, such as the rustic baldequin, angry-looking ho-ho birds, scaly dragons, their bodies forming C-scrolls, and an unusual female mask with long, flowing hair.

A pair of giltwood side-tables (No. 16) flank one of the two chimneypieces which are at either end of the Drawing Room (See colour illustration). These tables have been dated by some to the reign of Charles II and by others to the 1740's. Stylistically the latter date would appear the more convincing, but suffice it to say that they are interesting adaptations of their French prototypes. The harebells and the acanthus foliage on the scrolled supports and stretchers and the central shell



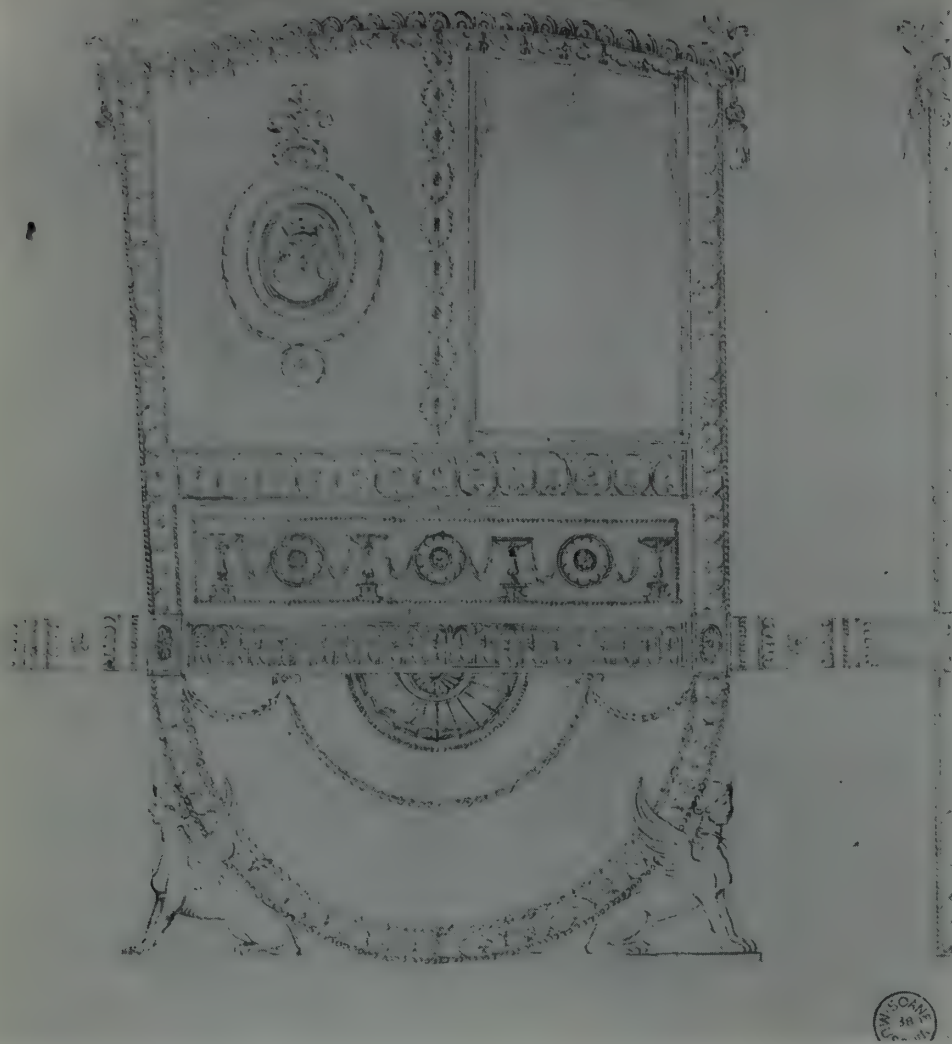
20. (Above) One of a pair of Louis XVI *gros-bleu* porcelain vases with chased *bronze doré* mounts.



21. (Above right) One of a pair of green marble urns with *ormolu* mounts probably by Matthew Boulton.



22. (Right) One of a pair of pier tables, with inlaid marble tops, of pure Adam design: compare the sphinx with the illustration on the next page.



23. Drawing by Robert Adam for a sedan chair designed by him for the Duchess of Hamilton in 1778. The Soane Museum.

medallion certainly suggest a date well into the eighteenth century.

At the other end of the room are two side-tables which date from the opening years of the eighteenth century. No. 18, which shows the top of the table illustrated in No. 17, has an unusual design of strapwork and foliage centred by a bust of a lady, who might well be Queen Anne, and its corner spandrels are filled with charming masks of smiling cherubs. Whether either of these tables were made by James Moore¹⁹ must remain a matter of conjecture, but both of them are of sufficient quality to have emanated in his workshop.

A small collection of Chinese eighteenth-century polychrome glazed figures normally stand on the table shown in No. 19, amongst them a fine pair of joss-stick holders from the K'ang-Hsi period. The colour illustration of the Drawing Room also shows some of the examples of Celadon porcelain, of Ming and K'ang Hsi periods, in which this collection is so rich.

It is always interesting to be able to compare the ormolu mounts that were made in England and France during the latter half of the eighteenth century. A pair of Louis XVI *gros-bleu* porcelain vases are illustrated in No. 20, which are mounted with acanthus foliage and entwined serpents in chased ormolu, or *bronze doré* as the French more correctly described it. In contrast, the English school is represented by a pair of green marble urns (No. 21) which are mounted in ormolu probably in the Birmingham factory of Matthew Boulton—the swagged base mounts, feet, finials and ropework handles are typical of his workmanship and design.²⁰

Finally, and perhaps most interesting of all, are a pair of pier tables in Lady Lewisham's Boudoir (No. 22). Although their provenance is unfortunately unknown, they are of pure Adam design. Their friezes are finely carved with anthemion and acanthus foliage, and the semi-circular marble tops are inlaid with multi-coloured, scaled specimen marbles, centred by panels of lotus leaves in black and white on yellow grounds. The winged female sphinxes, with their necklaces and elaborate coiffures, are similar in feeling to the sphinxes which support a sedan chair preserved in a drawing by Robert Adam for the Duchess of Hamilton²¹ (No. 23).

It is hoped that this article may illustrate that it is still possible to acquire and build up a collection of good examples of late seventeenth and eighteenth century English furniture.

Notes

¹ For similar examples see *Il Mobile Neoclassico Italiano*, 1955 with foreword by Professor Giuseppe Morazzoni.

² These tables are illustrated in *The Dictionary of English Furniture* revised and edited by Ralph Edwards, 1954-5, under 'Tables-Side', and in *The Work of William Kent*, 1948, by Margaret Jourdain, figs 142-143.

³ See John Vardy *Some Designs of Inigo Jones and William Kent*, for some of Kent's typical designs.

⁴ Letter dated 15th November, 1718. The sculptor Guelfi, brought to England by Lord Burlington, 'worked under the direction of Mr. Kent at the house of Lord Burlington'. Vertue, notebooks, Walpole Society, Vol. XXII, p. 73. Guelfi was sent back to his Native Bologna soon after 1730.

⁵ It was sold at the Lowther Castle sale in May, 1946.

⁶ First published in 1688.

⁷ James Moore, cabinetmaker in Short's Gardens, St. Giles-in-the-Fields, was partner with John Gumley, glass manufacturer and cabinetmaker, from 1711 until his death in 1726. They both worked for the Crown, especially at Hampton Court, and examples of their work are also in the Royal Collection at Buckingham Palace and at Windsor Castle.

⁸ See *Georgian Cabinetmakers*, a New and Revised Edition, 1955, by Ralph Edwards and Margaret Jourdain, plates 24 and 25.

⁹ Formerly at Stowe House, Buckinghamshire.

¹⁰ See Note 7.

¹¹ Department of Prints and Drawings, No. 2610.

¹² See *The Connoisseur*, November 1960, 'Furniture designed and carved by Mathias Lock from Hinton House, Somerset', by J. F. Hayward.

¹³ I am indebted to Mr. Hayward for verifying the similarity of these two tables.

¹⁴ This point is fully discussed by J. F. Hayward in *The Connoisseur*, December 1960—see Note 12 above.

¹⁵ Prior to the publication of Mr. Hayward's article (12 above) the only piece of furniture attributed to Lock was a side-table formerly at Ditchley, Oxfordshire, and now at Temple Newsam House, Leeds. A very similar table (unpublished) is in the State Dining Room at Blair Castle, Blair Atholl. Both these tables follow the design by Lock in the Victoria and Albert Museum (2848-98), illustrated P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 48. F. Kimbell and E. D. Donnell fully discuss Lock's importance as one of the originators of the rococo style in England in *Metropolitan Museum Studies* 1.115-54: 2.40-59. My. N. 29.

¹⁶ See Note 14 above. The Ditchley table is illustrated, plate 82, in *Georgian Cabinetmakers* by Ralph Edwards and Margaret Jourdain, revised edit. London 1955.

¹⁷ See Note 16 above, page 58.

¹⁸ See illustration No. 3.

¹⁹ See note 7.

²⁰ 'The earliest recorded use of the term *or moulu* in England appears in one of Horace Walpole's letters dated 6th October, 1765; he refers to "A large funnel of bronze with *or moulu*, like a column." Walpole still used the term correctly, but the Birmingham industrialist Matthew Boulton, who was the first large scale manufacturer of gilt-bronze articles in England, called them "ormolu". 'English Ormolu Mounts,' *The Times*, 24th January, 1959.

²¹ Sedan chair for the Duchess of Hamilton, signed Robert Adam, 1778. Adam Drawings in the Soane Museum, London. No. 38, folio 49.

(Photograph for No. 22 by courtesy of Messrs. Mallett & Son.)

I am much indebted to Mr. Ralph Edwards for his kindness in reading the proofs of this article.



Image, 1961.

The painter Nikos

JMBRO APOLLONIO, *Conservatore dell'Archivio Storico d'Arte Contemporanea della Biennale di Venezia.*

IN the field of modern artistic culture the part played by Greece has been somewhat slight and not of undue significance. This means that, to anyone who adheres to the propositions of the *avant-garde*—as indeed one must, considering the results that have appeared in recent years—the Greek contribution to the movement for the renewal of expressive forms must seem almost non-existent. However, one must also recognise that during the last twenty years, or certainly since the second world war, there has taken place not only a timely revision and renewal in answer to the more authoritative claims of the new era, but even an active and responsible collaboration in the evolution of that vocabulary which elsewhere could boast of earlier origins, and was already inscribed in a tradition which could not now be abandoned.

An analogous development took place in other cultural areas which, through the advantages offered by different climates of liberty and communication, were able to let loose the whole force of those creative energies most responsive to the problems of the present situation; as happened in Poland and Yugoslavia. This means that, beyond the ideological and political wall, intellectuals are impatient of all enclosed localised systems and find permanent common ground in the field of significance, no matter in what direction or for what cause they are working. Neither, in this connection, should the contributions of Spanish art be overlooked.

A rapid and summary glance at the panorama of Greek art in its most recent aspects reveals some interesting phases, and certain figures who have not remained indifferent to the appeals of their



(Above) *Gris et noir*, 1962.

contemporaries. From George Bouzanis (1885) still following in the wake of an Expressionism not entirely mannered, we pass to the skilful chromatic fluency of John Tsarouchis (1909), the cubistic stylisations of N. Ghika (1906), the colouristic stylisations of Alecos Kontopoulos (1905) and the vague but entrancing allusiveness of Takis Marthas (1905). Among artists born in the second decade of the century, however, more important than Yannis Moralis (1916), with his metaphysics of Hellenic inspiration, is Yannis Spiropoulos (1912). His painterly qualities have achieved a characterisation on a truly superior level and his fame is now spread throughout Europe. Consequently he has earned the right to share in interests much vaster than purely local questions. Finally, in the ranks of other younger painters who, in their own land or in contact with, say, Italian or French circles, have succeeded in moving towards forms of genuine and immediate actuality, must be mentioned the gesture painting of Yannis Gaitis (1923), the geometrical schemes of Cosmas Xenakis (1924), and the experimentalism of Vlassis Caniaris (1928).

This introductory note is necessary to illustrate the conviction that creative power cannot develop and bloom except on ground already made fertile. Therefore, without in any way belittling the native capacity of Nikos (1930), his painting has also been able to profit by this new cultural climate which has now, fortunately, appeared in his own country. Thus he was soon able to feel

confidence in himself and in his own inclination. Without these more favourable conditions his intentions would most probably have been treated with diffidence and thus rendered much more difficult to realise.

Roman art circles welcomed him while he was still very young and at once came to his aid, giving him valuable encouragement. He was therefore enabled to make his first experiments without hindrance, and use the most unconventional means to communicate his own mind to the world of his day. Indeed, he very soon found the right instruments to express his own image of a situation in which metaphysics calls time, space and material to its aid in order to create a symbol whose brilliant beams are unequivocal, if cryptic, signals of a mythical stasis.

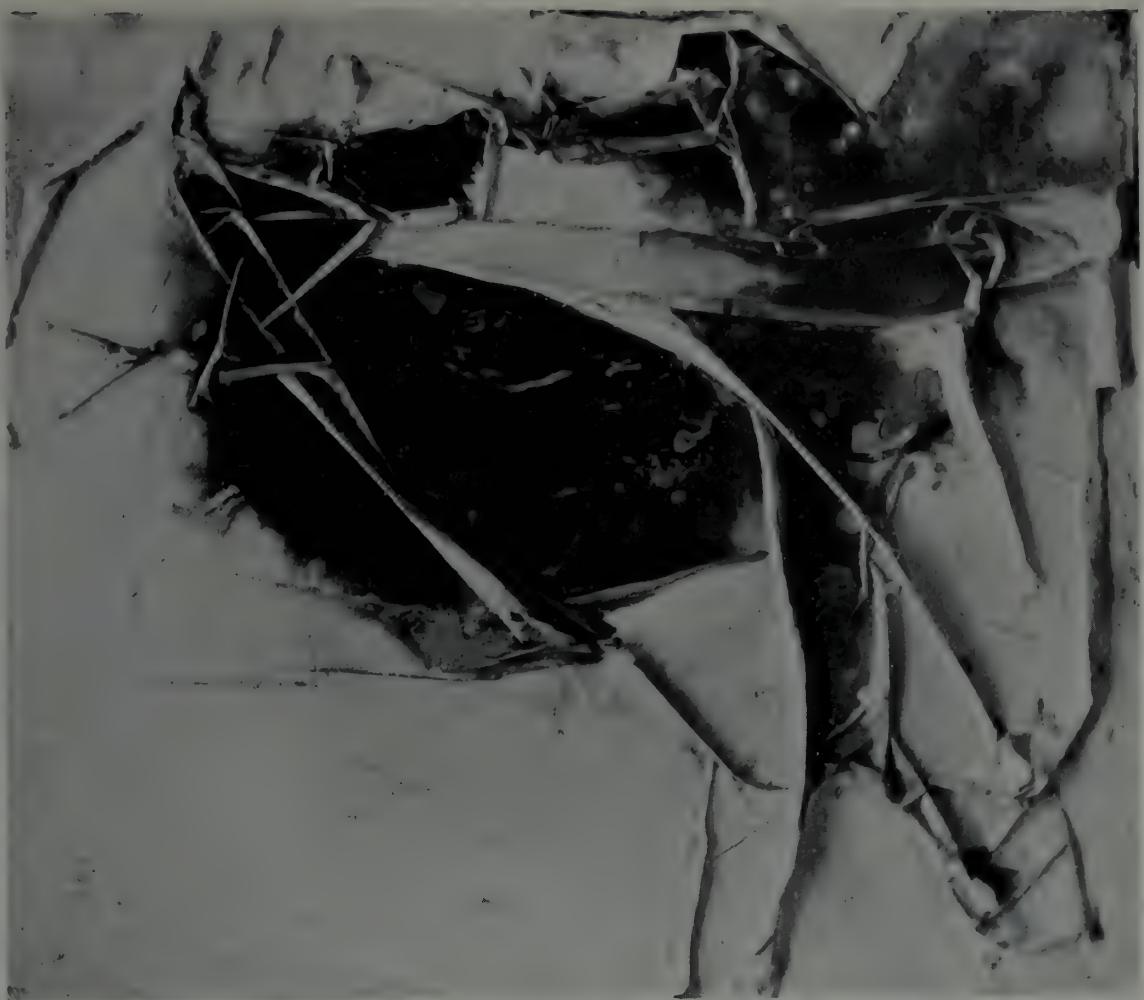
In 1957 Nikos, although already in touch with the boldest experiments of European culture, was still enmeshed in a Byzantine web, a network of subtle threads which bound him to former and more ancient influences, as if it were a mental habit from which it was hard to break free. The exhibition which he held that year in the Obelisk Gallery in Rome in fact revealed not only his native talents but also this ancient root which, together with some characteristic deviations of his own, produced certain decorative embellishments and a latent trend towards more

(Below) *Image*, 1962. Exhibited at the Premio Margatto, 1962.



pretentious studies. In these paintings, the first known to us, could clearly be detected determination to express an ancient conception through the instrumentality of those modern means which he had adopted as the stylistic terms of his thesis, and to which they gave pertinence and significance.

From that time on, and with the encouragement given by the stimulating and exciting world of Paris where he went to live, Nikos began to concentrate more and more on the experimental aspect of his work, at the same time continuing to draw upon that element of his art which was fed from secret and magical sources, whence his poetical imagination drew its fervour. In fact, he never ceased to derive an almost sensual pleasure from exploiting the properties of matter. From the use of colour he proceeded to use other materials, particularly linen and canvas, wrestling with



Right) *Image noir*, 1962.



(Left) *Image*, 1962. Exhibited at the Salon de Mai, 1962.



Image glacial, 1962.

physical matter in order to convert it into an instrument for expression. Thus, anxious and uncertain—not indeed through any lack of awareness but precisely because he wished to draw attention to the ineffableness of the image—Nikos came to adopt the literal application of materials and techniques in a receptive sense. By so doing he became one of the shrewdest and best prepared pioneers in this field.

Although at present the work of Nikos may be included generically within the current modern idiom, one must nevertheless not overlook the pains he takes to guide it in a direction that tends towards the explicit, enclosed and well-defined image. In fact, although his compositions reveal an almost surrealist interpretation of the style of, say, Burri or Millares, and contain a mingling of introvert obscurities with existential admissions, there nevertheless always emerges, during the development of his tragic-fantastic themes, some mysterious figure, as indistinct as those presences from occult reality which vibrate in the most inaccessible and indefinable depths of our being. That which lurks behind the façade is never given a precise name but only some significant approximation. This is precisely what Nikos experiences and wishes to impart in the arresting ambiguity of his forms.

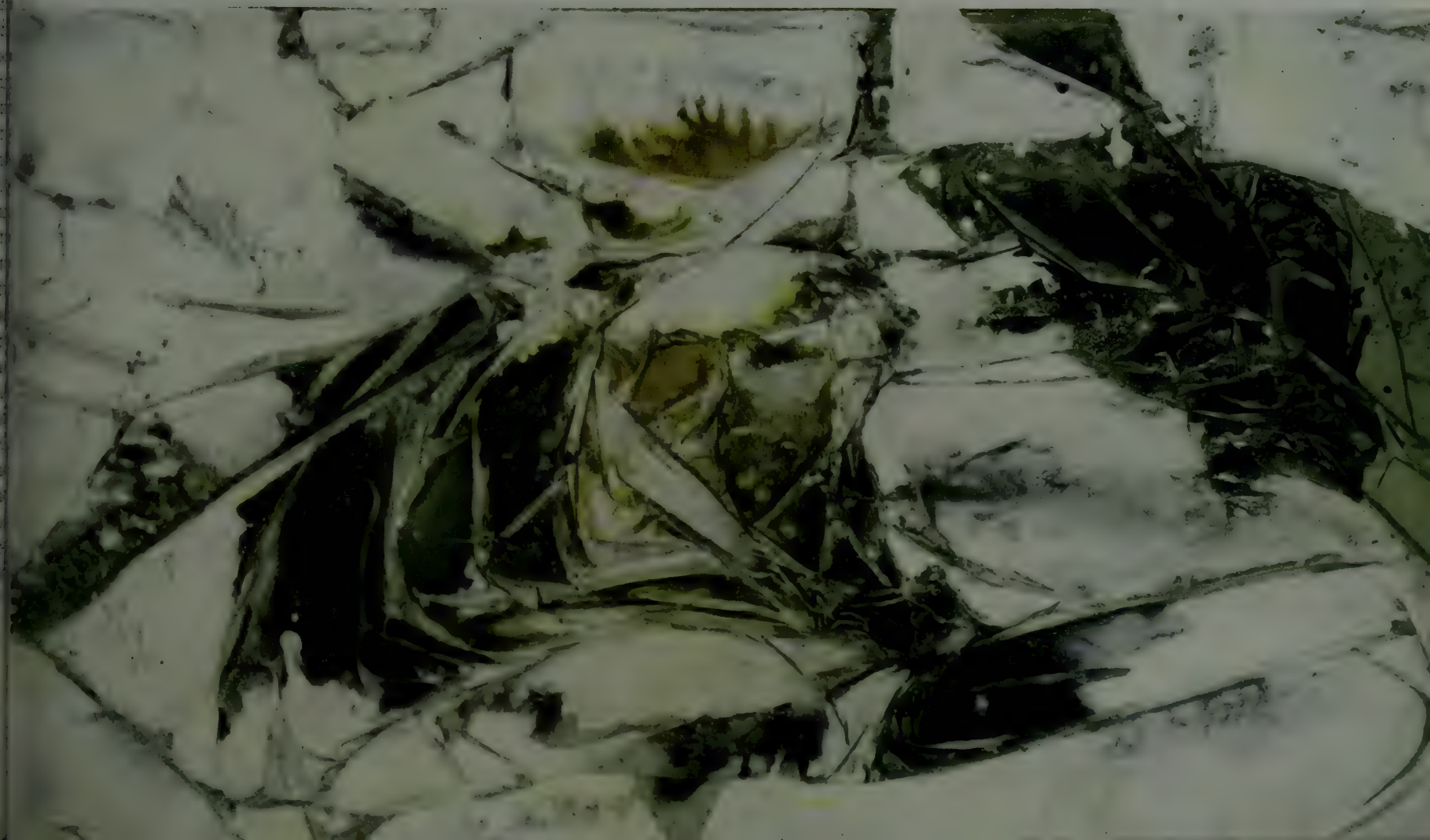
His paintings show figures emerging from a surface wherein thicknesses of differing depth, segments heaped one upon the other, and burnished tangled knots look like protruding tendons

or roots, twisting and thrusting this way and that. They are representations of tensions which suggest disturbed states of mind, spirits suffering from an anguish the direct and immediate cause of which cannot be ascertained or defined, but whose menacing presence cannot be denied. The sheets of paper, encrusted with paint, which bulge as if over exposed ganglions, whose crusty rind they outline, serve to accentuate the effect of a surviving link with Immanentist symbolism. Thus the resultant picture can only portray an emotional and restless state of mind. Amidst projecting fibres and elaborately worked impasto the anguish, once more reveals its torturing fangs. In fact, at the present time, the more exciting use of colour expresses these conceptions with so much the more pertinence and precision. In this way all the fascination and underlying symbolism contained within the composition are part of a vital texture because the artist has chosen to adopt an exclusively figurative medium. Precisely there, where the literal evolution of the theme is not apparent and is lost in the recesses of the pictorial process, we find an initiative which may be identified with the positive choice of poetical form. When Nikos has assiduously explored sensations that arouse torment as well as ecstasy, and when he has outgrown certain technical exaggerations he may be able once more to renew the marvel of that indescribable activity reassumed in the creative truth of forms composed for the education and admonition of mankind.



(Above) Image.

(Below) Image.





Kasimir Malevich. *Taking in the Harvest* (1911), oil on canvas, 28 $\frac{3}{8}$ × 29 $\frac{1}{8}$ inches. This painting is at the Stedelijk Museum, Amsterdam, and is reproduced (Plate XIV) from *The Great Experiment: Russian Art 1863–1922*, by Camilla Gray (Thames & Hudson, London, £5 5s. net).

Cradle of Modernism

EVILE WALLIS, art critic and author

MEETING Miss Camilla Gray, a granddaughter of Lawrence Binyon, at the Whitechapel Gallery in 1959, where she was responsible for the definitive catalogue of the Malevich exhibition, one was impressed by her intense, reserved, indeed withdrawn personality, and her evident conviction that every document bearing on Kasimir Malevich was sacrosanct. Those are precisely the unrelenting, dedicated qualities required for her monumental labour, *The Great Experiment: Russian Art 1863-1922* (Messrs. Thames & Hudson), the first book to examine the Russian contribution to the modern movement in art and architecture; and it is fitting that it should be essayed by the purposeful young daughter of Nicolette Gray, who organised the first international exhibition of abstract art to be held in England.

At a time when it is hotly disputed whether New York has now wrested the hegemony of the art world from Paris, it is right to remember that the idea of an abstract art was primarily a Slav invention, and that the most brilliant creative achievement of the Russian genius in the century's first two decades was largely discounted by a triumphant Paris. Miss Gray, indeed, has carried out her researches in a surprisingly unexplored field, and her unquenchable interest in the Russian innovators has led her to interview such surviving artists as Larionov and Goncharova, Naum Gabo, Anton Pevsner, and Alexander Benois. These are her heroes with Malevich and Tatlin, Rodchenko and Lissitzky. Movements with resounding names succeed one another—Rayonnism, Cubo-Futurism, Suprematism, Constructivism, Objectivism; and the artists' exhibiting societies make a strange and evocative roll-call—Wanderers, Golden Fleece, Knave of Diamonds, Donkey's Tail, The Target, Tramway V, 0.10, The Store, $5 \times 5 = 25$. Little wonder if to unaccustomed ears this sounds like the factional netherworld of Colin MacInnes.

The vitality of these movements, which conceived art both as a spiritual and propagandist activity, makes a remarkable story. It begins with the Wanderers, the colony of artists brought together by Mamontov, the Russian railway tycoon of the 1870's—a circle ranged against the all-powerful Petersburg Academy of Art, who put their ideals into practice by taking travelling exhibitions throughout the countryside. Like their friends Dostoevsky and Tolstoy, these artists aimed to justify their activity by making their art useful to society. 'The true function of art', proclaimed Chernishevsky, the aesthetic propagandist of the 1860's, 'is to explain life and comment on it'. The peasant became the hero of his earliest 'social realism', and Moscow the centre of a nationalist movement which lies at the base of the modern movement in Russian art. The repudiation of international neo-classicism

dominant since the end of the eighteenth century, and the ensuing rediscovery of the national artistic heritage, was the starting-point of this modern school.

To Mikhail Vrubel (1856-1910) the *avant-garde* in Russia now turned. He might almost be termed the Russian Cézanne, bridging the centuries with his imaginative vision and mosaic-like patterning of flowers. Finding another French parallel, it is the Nabi group that corresponds to the Russian 'World of Art' movement which emerged in the 1890's with Alexander Benois as its intellectual force. Minister, so to say, of all the talents theatrical and artistic, Benois seems to personify his movement's idea of art as an instrument for the salvation of mankind. His gathering of aesthetes was presently joined by a plump young man with rosy cheeks and a large sensuous mouth, Sergei Diaghilev. With its magazine and Symbolist ideas, its décor and exhilarating music, the 'World of Art' faded and gave place to 'The Golden Fleece', organizing its own *avant-garde* magazine and exhibitions. Its publication of an important piece on Matisse's position in the French movement reminds us of the invaluable artistic exchanges between Paris and Moscow at this time, thanks to the collector Sergei Shchukin. His Post-Impressionist and early Fauve pictures made a sudden impact on the young Moscow painters, and between 1908 and 1914 Shchukin added over fifty paintings by Picasso to whom he was introduced by Matisse.

All that follows—the ascendancy of the finest talents, the widely shared Utopian idealism, the social and political upheavals of war and revolution which drove all the Russian artists into exile or into silence—is part of a buried art history which is slowly coming to light for Londoners through such exhibitions as Whitechapel's of Malevich, the Marlborough Fine Art's of the Bauhaus refugees, Eric Estorick's gleanings at the Grosvenor Gallery, and now Miss Camilla Gray's book, which confines its survey to artistic activities inside Russia itself. The plates in the book—impeccably printed by Jarrolds—include a magnificent group of Malevich's paintings, notably *Taking in the Harvest* 1911 (reproduced on the facing page), organized in a sustained Cubo-dynamic rhythm. The glowing colour of his earlier primitive 'Peasant' works has here acquired a metallic sheen, justified by the mechanical rhythm of the work and the tubular forms of the stylized harvesters. In 1913 Malevich began working out his Suprematist system, and two years later proclaimed it in his exhibition of historic works quite unrelated to nature. Tatlin, the founder of Constructivism, is finely reproduced also, and indeed all the Russian pioneers are worthily represented in this standard work which is not soon likely to be superseded.

Rare porcelain decorated by Robert Hancock

GEOFFREY W. CAPELL

SOME surprise has been expressed that discoveries in connection with the work of Robert Hancock are still coming to light. After the exhaustive researches carried out by Cyril Cook and recorded in his publications *The Life and Work of Robert Hancock* and in the 'Supplement' to it, it might well seem that the last word has been said. In fact the exact opposite is the truth, because the very completeness of the two books has so extended our knowledge that many engraved designs on porcelain and enamels, which have been unconsidered previously, can now be reliably attributed to Hancock.

A Worcester cup and saucer with two different prints both signed *R. Hancock fecit* is a rarity and such a cup is illustrated in No. 1. The particular interest of this piece however is the engraving, which has only been recorded once before, and which is reminiscent of the original copper plate in the Worcester Works Museum of 'Garden Statuary'.¹ It will be seen from the illustration that the arrangement is somewhat different as there are no figures in this design and the shape of the urn has been improved. The trees are similar in both engravings and the water garden in this plate recalls the background of many of Hancock's better known designs. The other print on the cup is the 'Tea Party'² and the attractive and unusual indented rims of the cup and saucer are emphasised by a narrow black line. These two transfer designs, delicately coloured over and with touches of gilding, are used on a Chinese cup and saucer in the present writer's possession and the actual signed 'Garden Statuary' plate has undoubtedly been used for both the Worcester and the Chinese cups. Two similar Chinese cups and saucers were recorded by Mr. Geoffrey Godden a few years ago.

The chance of finding a bargain in old English porcelain today



1. Worcester cup signed on both sides *R. Hancock fecit*. The print on the reverse is *The Tea Party*. Exactly similar prints have been found on a pair of Chinese cups and saucers.

is becoming more remote, but fortunately it is still possible and provides additional interest to the search. A recent purchase at a famous mart, costing only a few pounds, yielded a very fine Worcester egg-shell tea bowl, coffee cup and saucer with clear black prints of the 'Siesta' signed *R. H. fecit*.³ The two cups had additional prints of 'Le Chalet'⁴ which has not been recorded previously on porcelain.

Illustrated in No. 2 is an early Worcester mug with the scratched cross mark on the base. It is unusual to find a piece of this period decorated with a black transfer print but it is probable that this mug was a reject which was used as a trial piece when Hancock first went to Worcester. The engraving itself is in his earlier style and the subject has not been recorded before. The building in the centre appears to be part of a ruined mansion with a lady on a terrace to the left against a typical background of receding trees, e.g. the 'Garden Statuary' plate in the Worcester Works Museum referred to above. On the right of the ruins there is a shepherd and shepherdess at the foot of some broad steps, with two more figures and trees in the distance. The engraving as a whole makes a more satisfying composition than many of the 'Ruins' plates created by Hancock and used at Worcester.

Of all Hancock's engravings, those inspired by Jean Pillement in the pseudo-Chinese style are the most unusual. They are among his most charming creations however, and express the rococo taste and the enthusiasm for Chinese decoration which was in vogue early in the second half of the eighteenth century. The well-known 'Les Garçons Chinois'⁵ is a good example of this style. No. 3 shows a small Worcester mug with an unrecorded transfer print in sepia which exceeds all those previously known for



2. A 'scratched cross' Worcester mug subsequently decorated with an unrecorded engraving of *Ruins* by Hancock.



3. Very rare Worcester mug bearing an unrecorded Hancock print in the Pillement style. The upper parts of the design have been traced in the second edition of *The Ladies' Amusement*.

complete incongruity. The rococo scrolls and lattice-work, the Chinese fisherman, and the two pavilions are all in the true Pillement tradition; but then we find two small structures which look like churchyard monuments—one crowned with the double cross of Lorraine! The thatched pavilion and the other building including the two monuments are separate entities on page 179 of the 2nd edition of *The Ladies' Amusement* 1762 and Hancock has apparently combined them with the remaining pseudo-Chinese motif to create this extraordinary design. To complete the ensemble there are four butterflies, two on either side. The fine reproductions of the six panels by Jean Pillement in the December, 1956, number of *The Connoisseur* provide an excellent means of comparison between his style and the somewhat free adaptations executed by Hancock.

It has been the considered opinion of several authorities that the earliest version of the 'Tea Party' and the 'Wheeling Chair' originally formed one engraved plate and this is now confirmed by the Bow dish shown in No. 4. The print is in the typical brick red and is signed *R. Hancock fecit*. The border is painted with a floral pattern in bright red, blue and green similar to the plate in the Ainsley Collection sold at Sotheby's in March, 1961, which had a print of 'L'Amour' in red. Bow porcelain signed by Hancock is exceedingly rare, but there is a plate with the same subject in the British Museum.

Why the Worcester potters ever chose the moulded cabbage leaf jugs for decoration with transfer prints is difficult to understand, as the uneven surface was quite unsuited to such treatment. An engraving by Hancock appears on one side of such a jug in the writer's possession and provides a very unusual version of a shepherd playing his flute to a shepherdess while they both sit on

a grassy bank beneath trees and a dog plays in the foreground. The two other transfers are the well-known 'Rural Lovers'⁸ and 'Milking Scene'⁹ and the neck of the jug has the sprays of roses often found on the rim of plates with engravings of ruins in the centre. The jug has not been illustrated because the prints are in the thick smudgy black sometimes found on pieces dated from about 1765 and it would not reproduce satisfactorily.

Subsequent to the recording by Mr. Cyril Cook of 180 engravings by Hancock, a number of additional designs have been assigned to him: so that the total at the present time must be well over 200. He seems to have been very attracted by drawings of birds by C. Fenn and others in *The Ladies' Amusement* because no less than 38 engravings have birds as the main subject and these are always particularly well executed. There is no question that some of these transfers, such as the splendid 'Parrot and Fruit'¹⁰ are among the best that Hancock ever created. It is interesting to find therefore that several of the most recent discoveries are engravings of birds such as that shown on the charming feather moulded Worcester cup with a curiously shaped flat sided handle depicted in No. 5. This is probably one of the earliest pieces bearing a black transfer print, as the cup itself dates from about 1752, but the attractive little engraving must have been added about five years later with the black painted diaper border inside the everted lip. The particular ensemble of this design is unrecorded, although the birds are like others in different engravings by Hancock. Two cups of the same type were sold at Sotheby's in 1955 and are now in a well-known private collection. They both have small bird subjects in black, one of which is very similar to 'The Sparrowhawk'.¹¹

The early and rather primitive line engravings, include 'The



4. Rare Bow dish with painted border. The centre printed in red from the early combined plate of *The Tea Party* and *The Wheelchair* and signed R. Hancock fecit.



5. Small feather moulded Worcester cup, circa 1752, with black painted diaper border. The unrecorded transfer print must have been added later.

Pheasant', which is mentioned by Mr. Cook in conjunction with another early subject 'The Squirrel'¹² and the two are usually found together on single-handled sauceboats of embossed silver pattern. Most of the bird subjects however, are of later date and more finished in appearance. In many of them the same small flying birds are used to fill up the space between the major subjects or above the main design and it would seem that these were usually engraved separately and utilised to complete the decoration of each piece.

One fine and rare transfer which appears to be confined to Bow porcelain is recorded on a large mug with a typical heart-shaped terminal to the loop handle. The dark purple print consists of a cock pheasant perched on a tree stump with a hen and another cock in the foreground and large mountains in the distance.¹³ The other side depicts sheep sheltering beneath a rock and bushes and this pattern also appears to have been used only at Bow. Another example of this transfer, also in dark purple, can be seen on a plate in the Broderip Gift in the Victoria and Albert Museum. Between the main subjects there are two isolated birds—one a curious perky creature perhaps intended to represent a pelican.

Early Worcester finger bowls decorated with transfer prints in black are comparatively scarce but a fine set of four, of small size, with indented rims were seen at the Grosvenor House Antique Dealers' Fair in 1956. A slightly larger pair in the writer's possession have the same rare prints of a gander, a goose and goslings with a basket trap and various aquatic plants.¹⁴ The stands for these bowls resemble rather deep plates of small diameter with narrow rims and usually bear a transfer of the well-known 'River Scene'.¹⁵ There is a much rarer version of this subject however and an example is illustrated in No. 6. It will be noted that the background is similar to the more usual design but the three swans in the foreground and the pronounced reflections are quite different. The two swans on the left of the print with the drake immediately behind them form a group which is reminiscent of the original copper plate found by Jewett at Coalport.

Two series of fine bird engravings were published by Laurie and Whittle in 1798 and these were reproduced on pages 193 and 197 of *The Ladies' Amusement and Designers' Assistant* in 1821. One of these pages is inscribed R. Hancock Sculp. The original engrav-

ings were executed much earlier of course, and prints of several of them have been found on Worcester porcelain of the First Period. The only one of these patterns which bears Hancock's signature when used on porcelain is that known as 'The Hawks',¹⁶ and this is therefore particularly important, as it provides a means of comparison of style for the other designs. On page 197 of *The Ladies' Amusement* only four engravings are shown including 'The Hawks', but three more subjects have now been traced on Worcester porcelain. These three transfers resemble the general style of the other four so closely that they must be considered as belonging to the same group. The saucer shown in No. 7 bears one of these new prints in black and it will be seen that there is a very typical ensemble with a broken fence and a tree on the left. A pigeon stands by the tree facing a pouter pigeon with another bird flying above and there is a familiar background of bushes and small birds.

The second of these unrecorded designs appears in black on a small bell-shaped mug which has on the other side the rare 'Cock, Hen and Chickens'.¹⁷ The illustration in No. 8 shows the subject of two peewits standing in the foreground with bushes behind and small birds flying above. The same transfer is used on a saucer but in this example there is a large goose flying over the centre and this tends to spoil the balance of the design as a whole.

The third of this series is also on a saucer with a black lined edge. As will be seen from No. 9 this particular pattern is somewhat stilted and is not nearly so successful as the other two. Once again there is a tree stump, and a small tree occupies the centre with a large bird on either side. These two birds stand back to back with their heads turned towards each other and there are several others flying overhead.

When the large collection of Mrs. Geoffrey Hunt was dispersed in July and October, 1959, numerous rare and very interesting items of Worcester porcelain were brought to the notice of collectors. Amongst these were two tea bowls and saucers printed in black in a style similar to those mentioned above. These four pieces are illustrated in Nos. 10 and 11 and all the designs are previously unrecorded. The aquatic birds on one saucer are closely akin to those on the finger bowls and the second saucer is like the 'Tomtits'¹⁸ in composition. Both these new designs are to be found on page 73 of the 2nd edition of *The Ladies'*



6. Worcester finger bowl stand decorated with a rare version of *The River Scene*, circa 1760.



7. Unrecorded print by Hancock of pigeons on a Worcester saucer, circa 1765.



8. Small Worcester mug heavily printed with an engraving of peewits. The reverse bears a rare print of the *Cock, Hen and Chickens*.



9. Worcester saucer with another unrecorded bird print by Hancock circa 1765.

Amusement and are drawn by Fenn. The charming little birds on the tea bowls are in the same class as the design shown in No. 5 but the origin of these engravings has not yet been traced.

One of the Liverpool factories has provided an interesting tea bowl and saucer printed in bright purple with a painted scroll border. The bowl has a good transfer of 'The Wood Pigeons'¹⁹ which has not been found previously on porcelain; although it forms one of the subjects published by Laurie and Whittle and is recorded on pottery. The other print which is on both the bowl and the saucer shows a 'Shepherd and Sherpherdess' seated under a tree with houses in the background. This design does not appear to have been engraved by Hancock.

'The Magpie and Finch'²⁰ is a very rare pattern on a small bell-shaped Worcester mug in a private collection. Because of the size and shape of this piece the transfer has been reduced, but now a larger saucer dish has been discovered which bears the whole subject. From No. 12 it will be noted that, as compared with the mug illustrated in the 'Supplement', the tree is much higher with a large bird perched on the branches, and that there are the familiar small birds in the distance.

The most interesting item mentioned in this brief article is undoubtedly the large Bow mug shown in No. 13. The loop handle has a heart-shaped terminal and the rim is edged with purple enamel. The two main and the subsidiary prints are all in the dark purple colour favoured by Bow, two being unrecorded and the other extremely rare. The engraving shown in the illustration, consisting of two partridges between reeds and a broken tree, with a third bird flying above, is entirely different from the version recorded by Mr. Cook.²¹ The second print is an unusual variant of the 'Cock, Hen and Chickens',¹⁷ with a hawk

hovering above. The subsidiary group between the two main subjects is an amusing and unrecorded vignette of a duck sitting in a shelter on the bank watching a drake and ducklings swimming in the stream. The drake appears to be telling his spouse what a clever little brood they have this time.

It is clear that all has not yet been said on the work of Robert Hancock, and a careful search by enthusiastic collectors will, no doubt, continue to be very rewarding. Confirmation of this has been provided by a Bow plate which turned up whilst the proof of this article was being checked. The red print is undoubtedly Hancock's work after the style of Amiconi and the subject is entirely new.

Notes

¹ See Cook item 45.

² See Cook item 105.

³ See Cook item 100.

⁴ See Cook item 20.

⁵ See Cook item 44.

⁶ See Cook item 116.

⁷ See Cook item 2.

⁸ See Cook item 97.

⁹ See Cook item 69.

¹⁰ See Cook item 78 and Plate 6.

¹¹ See Cook item 164.

¹² See Cook item 103.

¹³ See Plate 94c of *E.C.C. Transactions*. Vol. 3 parts 4 and 5.

¹⁴ cf. Schrieber Coll., No. 614.

¹⁵ See Cook item 93.

¹⁶ See Cook item 50.

¹⁷ See *The Connoisseur* Dec., 1953, 'Some Rare and Unrecorded Transfer Prints'.

¹⁸ See Cook item 110.

¹⁹ See Cook item 180.

²⁰ See Cook item 141.

²¹ See Cook item 147.



10. A pair of Worcester tea bowls with charming unrecorded transfer prints in black.



1. Two saucers with unrecorded Hancock engravings taken from designs by Fenn on page 73 of the second edition of *The Ladies' Amusement*. The saucer on the left and the tea bowl on the left of No. 10 are reproduced by courtesy of Messrs. Winifred Williams (*Antiques*), Eastbourne.



2. Large Worcester saucer dish with a print in black of *Maggie and Finch* only recorded once before on a small mug.



13. Large Bow mug printed in dark purple with an unrecorded Hancock engraving of partridges. The print on the reverse is a rare version of the *Cock, Hen and Chickens* with a hawk flying above.

Gerhard Marcks : four drawings

MICHAEL MIDDLETON

IN the first part of this century German artists, always prone to expressive distortion, came to regard the canvas as a kind of confessional. But along with all the emotional violence and exhibitionism, it is worth remembering, there emerged also the most dynamic and lasting attempt in our time to establish a rational synthesis of the visual and plastic arts. That Gerhard Marcks was associated with the Weimar Bauhaus for five years seems fitting, for sanity, balance and tact have always marked his work. Not merely has he turned his hand to drawing, wood-cuts, ceramics and sculpture in all the traditional media: his very vocabulary and syntax, instantly recognizable though they be, represent a kind of dead centre in the language of modern German art as a whole.

In sculpture the two main reference points are Barlach and Lehmbruck: the former personifying the spirit and power of the mediaeval craftsmen who made and decorated the great Gothic cathedrals; the latter more reflective, more sentimental, looking for his ideal beauty more to the Mediterranean and the antique. Marcks, it has been observed, born in 1889, links the two with curious precision, bringing to the rude, peasant strength of Barlach a touch of Lehmbruck's sweet melancholia; to Lehmbruck's mannered refinement something of Barlach's robust lack of flattery. All 'isms', Marcks has said, all conscious stylizations, involve impoverishment. Handwork, Tradition and Nature have been his touchstones.

He studied with Richard Scheibe (then still a painter) and with Kolbe and the animal sculptor August Gaul. 'Animals' he says 'were my first friends and models'. 'True proportion, so the animals taught me, is also truly monumental.' In the more homely beasts—cows, asses, cats, dogs and even such birds as the unlikely guinea fowl—he has to this day continued to find a source of forms capable of simplification without loss of expressiveness. Indeed, his animal sculptures are not only finely observed and understood: they often have a curious power of implying a complete environment.

Marcks' central theme, however, has long been provided by the human figure and this he has treated with great diversity: draped and undraped, singly and in groups, as closed and open forms, as a solemn and hieratic adjunct to architecture and with a perky grace that has come close to caricature. The immediate effect of a visit to Greece in 1928 was to strengthen his interest in the nude and he has treated the adolescent figure, in particular, with great tenderness. His young girls are wholly modest and

even an Amazon by Marcks is quiet and reposeful. As a portraitist, too, his sympathy with his subjects is no less evident.

Between the wars he moved, stylistically, from the quirky formalisations forced upon the potter-sculptor by his medium (from 1921 to 1933 he headed the Bauhaus pottery workshop at Dornburg Castle, near Halle) through a period of almost classical naturalism. With the 'forties he reached a new simplicity marked by an affecting grace and subtlety of rhythm occasionally recalling Manzù. Since the war, a renewed sense of monumentality has been evident, sweetly dexterous in the smaller pieces, more Gothic, nearer to Barlach, in the public monuments.

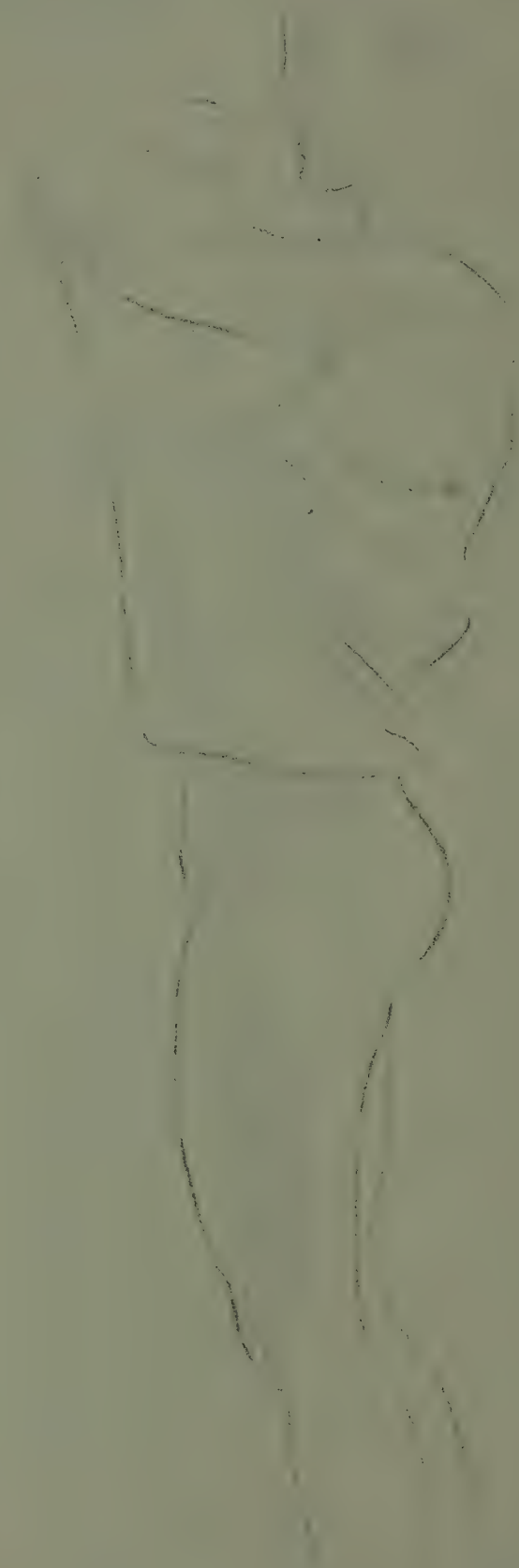
In Marcks' sculpture the manner is saved from modishness by the gravity and tact of the conception (I find his occasional excursions into a hearty frivolity unconvincing). By comparison, his drawings tend to lack weight. The rhythm is sometimes unpleasantly broken; a generalisation is not adequately sustained by observation; the expression on a face seems to have strayed from *Simplicissimus*. But, for the most part, these are working drawings, not intended as ends in themselves. The best show the ease, the economy, the completeness of the born draughtsman. In the line of the draped figures, and in some of the portrait heads, one is constantly reminded of the early John. That there is no falling off in Marcks' powers is evidenced by the standing nude (of February, 1960) reproduced here (No. 4).

Is it not bizarre that this man's work, so gentle, so traditional, so acceptable in the best sense, should have been destroyed by the Nazis? Dismissed from Halle in 1933, forbidden to exhibit, his work confiscated, his own son lost in the war, he nonetheless began afresh with undiminished energy. 'His strength of spirit', wrote Käthe Kollwitz in 1944, 'remains incomprehensible to me . . . where does it all come from?' Since the war he has been given a number of important commissions, including an *Orpheus* for the theatre at Lünen and war memorials in Cologne, Hamburg, Mannheim and Bochum. With particular appropriateness, he has added six large figures to a row begun by Barlach in the church of St. Catherine in Lübeck. He has been honoured with retrospective exhibitions; shown at Venice and Kassel.

In Marcks one may see, not the start of a new tradition, but the honourable completion of an old one. Sculptural fashion, he has written, 'has now, at last, passed us by. Is it not a joy to stand aside from the hurly-burly of the day?' And again, elsewhere: 'Why have I devoted my life to art? That I can now answer. To the greater glory of God!'



5/11/14





1. 11. 1871



+
CI 60.
S. H. H. H.



1. *The Virgin and Child*, silver statuette partly enamelled, 69 cm. high. This lovely Gothic figure, made between 1493-1533, was in the Johanniskirche in Lüneburg until 1573 when it was transferred to the Town Hall.



2. Jasper bowl with silver mount, partly gilt, base and cover, 39 cm. high. The bowl was presented to the city by Duke Frederick of Brunswick in 1472 and set in its fine late Gothic mount by Hinrick Sommer.

The Treasure of Lüneburg

CHRISTIAN BEUTLER

IN the fifteenth and sixteenth centuries many prosperous German towns accumulated opulent hoards of plate, none of which has survived intact. Considerable interest therefore attaches to the collection of cups, beakers and other objects originally owned by the prosperous mercantile city of Lüneburg which lies some thirty miles south-east of Hamburg. These forty pieces form but a small part of the treasure which included 255 items in 1598 and was later increased to some 300 objects. Until the last war

they were on show in the Kunstgewerbemuseum in Berlin. They are now kept as a trust property by the province of Lower Saxony and have recently been put on show in the City Hall of Lüneburg.

The treasure originally included several very ostentatious pieces of plate, which were the pride of this small city and were used only for ceremonial purposes on important civic occasions. But the greater part naturally consisted of simpler objects such as



3. Goblet of silver, partly gilt and niello, crowned by a bust of Janus, encrusted with coins of the Hanseatic cities and inscribed with the sententious legend: *DE WISE MAN SICHT HINDE(N) VN(D) VOR WES VORGA(N)GE(N) ITZICH VND NOCH VOR DER DOR. AFBROCK DER MU(N)TE DEIT UNS LERE(N) WO SICK DER WERLDE SCHEFTE VORKERE(N)*. 47 cm. high. Made in 1536.



4. Covered cup silver, almost entirely gilt and enamelled, decorated with figures of the seven Barons of the Holy Roman Empire, scenes of classical Roman history and renaissance devices, 59 cm. high. Made at Lüneburg in about 1570.

drinking vessels, bowls and little sweet-meat dishes for *Kruvath* to which, as contemporary bills testify, the burghers of the city were inordinately addicted. Drinking seems to have been considered an important function in sixteenth-century Lüneburg: hence the presence of numerous elaborately wrought cups in the treasure. A pleasant custom ruled that when a citizen paid his taxes at the Town Hall, he and the officials drank from one of the great goblets in the collection to mark the occasion. It was also customary for every retiring burgomaster to present to the community a fine beaker or goblet engraved with his coat of arms. The whole treasure was kept in the Rathaus in special cupboards, or *Schenkschieven*, which were opened when important visitors came to the town. If a visitor was of great importance he might be given one of the cups to serve as a memento of his stay in Lüneburg. Occasionally he would have a suitable silver vessel made and present it to the council in return; otherwise the city treasurer filled the gap by commissioning a replacement from a local goldsmith.

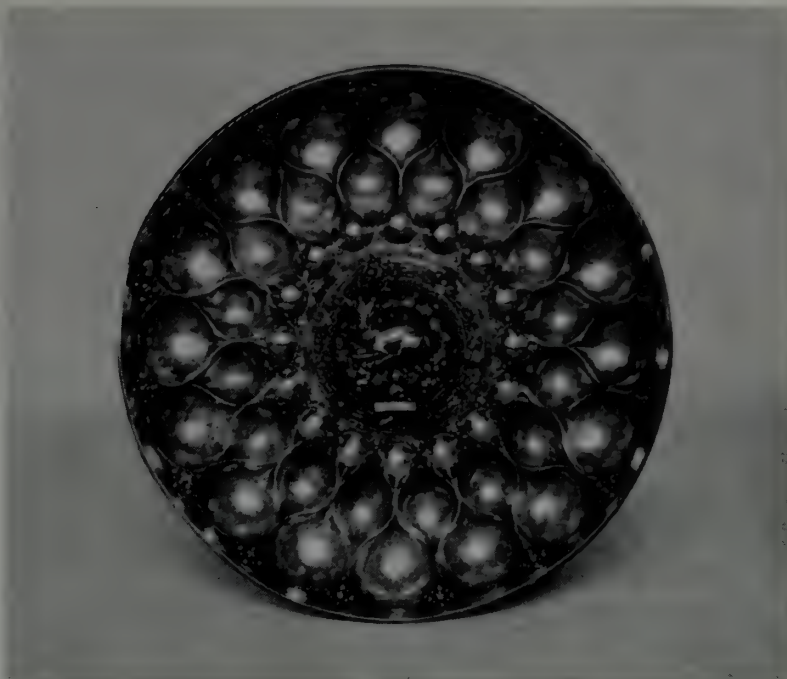
The city of Lüneburg boasted a guild of very skilful goldsmiths which was flourishing early in the fifteenth century, and nearly all the objects in the treasure were made by them. The members of the guild had their own hall-marks and after 1463 also stamped

their wares with the city's mark: a lion. Contemporary documents reveal the names of many of the master goldsmiths working in the city. It is therefore possible to establish the authorship of a large proportion of the pieces in the treasure, which illustrates the history of Lüneburg silver better than any other collection.

The decorations on the vessels are of interest from an historical as well as a purely stylistic point of view. Most of the fifteenth-century pieces are ornamented with religious motifs, usually symbols of the Evangelists and other Saints. In the Renaissance period antique decorations became popular. But after the Reformation, the goldsmiths of this Lutheran city reverted to religious imagery, choosing biblical subjects of a type especially favoured by Protestants. And in 1558, in celebration of the religious treaty of Augsburg, which brought a temporary halt to the strife between Catholics and Protestants in Germany, the mayor gave the town a covered cup designed as an anti-Papist tract in silver. At the same time, of course, non-religious subjects and especially hunting scenes held their popularity among the goldsmiths of Lüneburg. These craftsmen also wrought some of those many-lobed 'Columbine cups' which testify to their skill no less eloquently than the more richly decorated objects in this fascinating collection.



Basin of silver, partly gilt, supported by four Gothic canopies which enclose figures of the Fathers of the Church, 16.5 cm. high. This outstanding example of late Gothic silver was given to the city in 1476.



6. Bowl of silver, partly gilt and enamelled, with the relief of a stag in the centre, 24.3 cm. diameter. Made in 1500 by Hinrich Grabow and given to the city by a burgomaster.



Ewer of silver, partly gilt and enamelled, in the form of a lion, 35 cm. high. A masterpiece of German renaissance craftsmanship, it was made at Lüneburg and given to the city by a burgomaster in 1540.



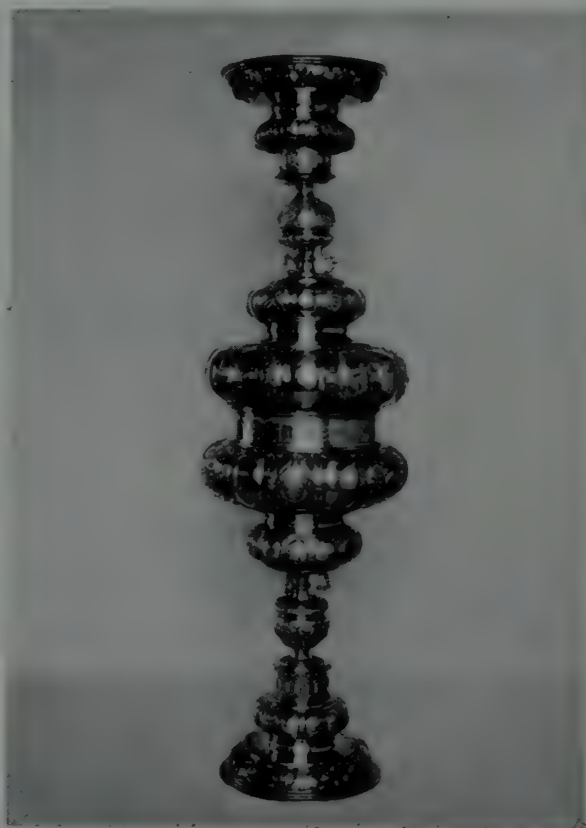
8. Sweet-meat dish of silver enamelled, decorated in the centre of the bowl with the coat of arms of the city of Lüneburg, 25 cm. high. Made in Lüneburg in 1541 by Lütke Olrikes.



9. The 'Interim Cup', silver-gilt, 60 cm. high. The cup was made in Lüneburg and given to the city by its bürgomaster in 1558 to commemorate the Treaty of Augsburg which had been signed three years earlier. A Protestant tract in silver, its stem is in the form of a figure of Christ treading underfoot a monster with three heads representing the Pope, a Turk and a pagan; the bowl of the cup is embossed with biblical scenes; and the lid is decorated with the figures of priests prostrating themselves before the Whore of Babylon on the knop.



10. Covered cup of 'The Tree of Jesse', silver almost entirely gilt enamelled and niello, 54 cm. high. Another elaborate allegorical piece; the stem is in the form of a tree growing out of the body of Jesse who lies on the base; tendrils curving round the bowl and cover of the vessel enclose heads of the kings of Israel and culminate in the half-figure of the Virgin and Child which forms the knop. The cup was made at Lüneburg in 1562.



11. Double cup of silver gilt, 70 cm. high. Made at Lüneburg in 1585 and given to the city by a brewer. The two goblets are joined at the brim.

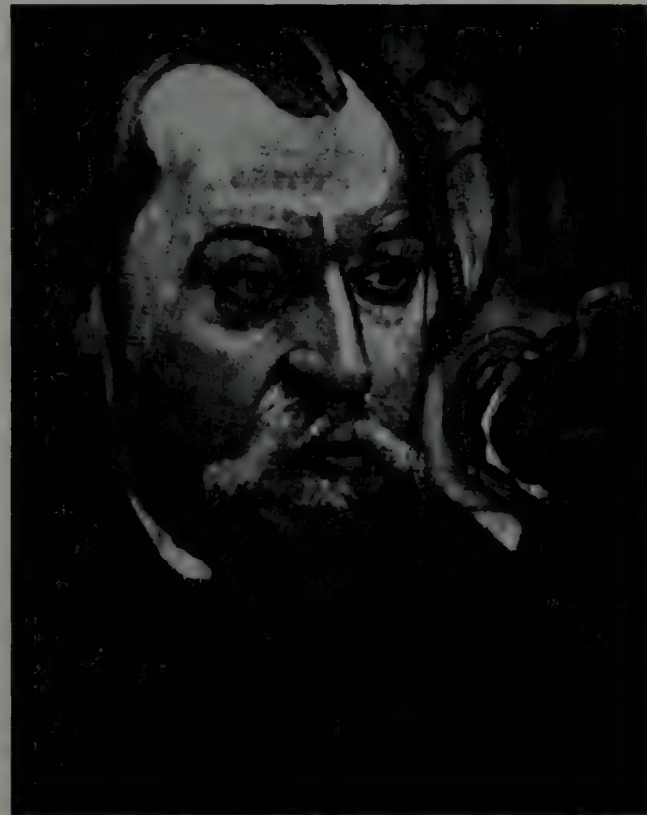


12. Three covered cups of silver-gilt: a columbine cup made at Hamburg in 1614, 38.7 cm. high; centre, a cup made at Lüneburg in 1523, 36 cm. high; right, a partly enamelled cup decorated with lizards, grass-hoppers and frogs in relief, made at Lüneburg in 1599, 38 cm. high.

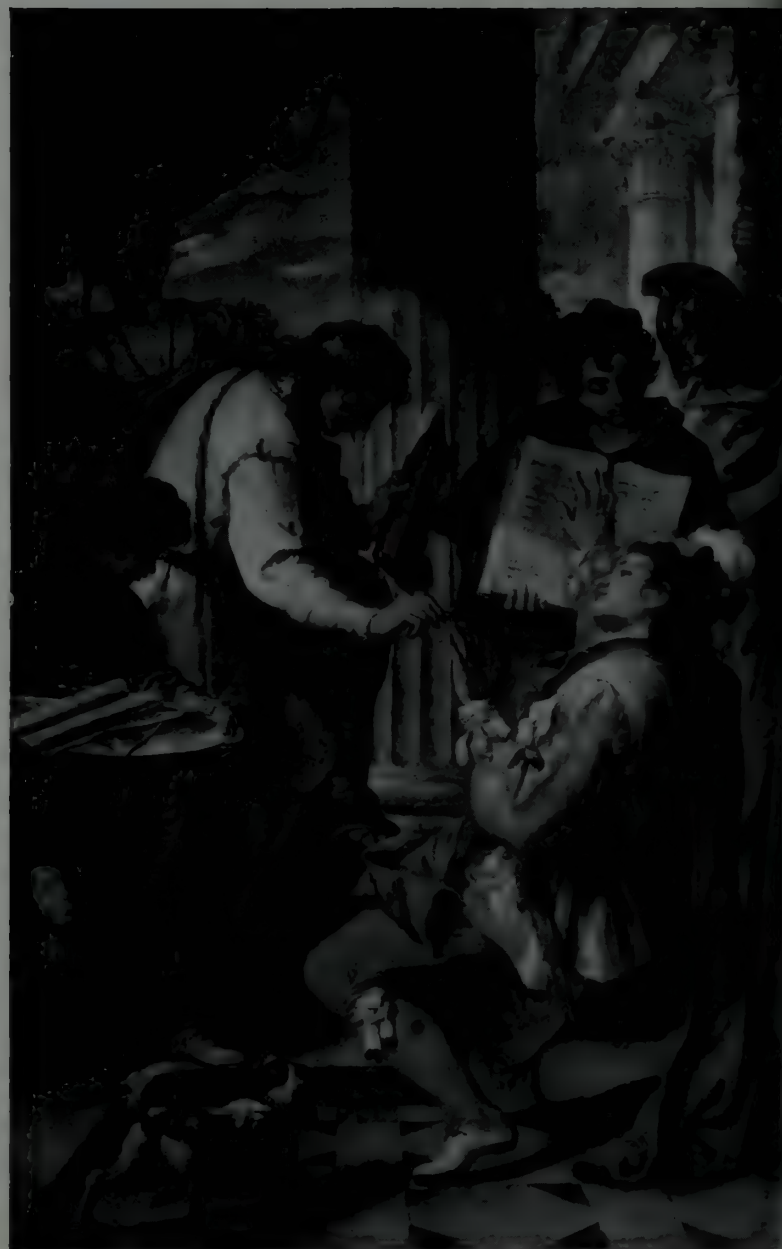
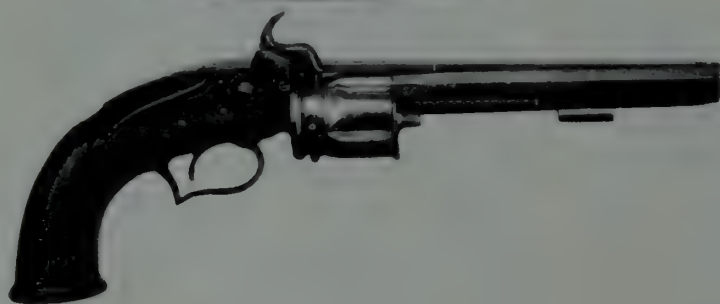
International Saleroom



(Above) Gothic Tournai millefleurs tapestry, *The Lady and the Falconer*, probably woven from a cartoon by Guillaume Nofus and Gilles le Castre, both of whom were members of the Tournai painters Guild: 126 in. wide × 108 in. high, c. 1510. £2,200 (Sotheby's). (Right) A Norwegian pegnkard, early seventeenth-century, inscribed and dated 1625. £2,100 (Sotheby's). (Below left) Henri Matisse. *Nature morte au citron* (1895), signed and dated '95, 46 × 60 cm. NF. 78,000 (Palais Galliera, Paris). (Below right) Paul Gauguin. *Portrait du peintre Roy*, inscribed 'Expo Synthé'. 15 × 325 cm. NF. 63,000 (Palais Galliera). NF. 13.72 NF.

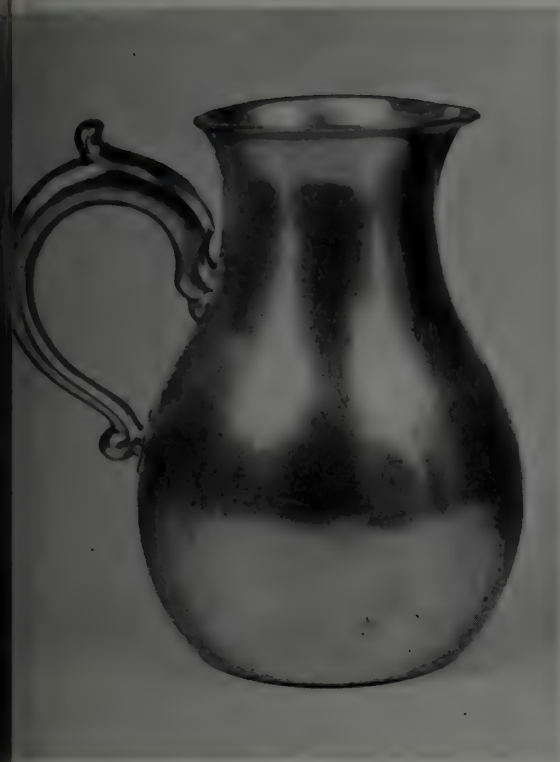


International Saleroom



(Top) Silver covered cup, the handles shaped as celery leaves, Bordeaux, 1784. NF. 17,000 (Palais Galliera). (Centre) A Queen Anne period Monteith, 10½ in. diameter, fully marked on body and rim, by Edmund Pearce, 1707. £2,500 (Sotheby's). (Below) A rare five-shot percussion revolver, by Collier & Co., 54 The Strand, London, c. 1835. £504 (Christie's). (Above right) Maurice de Vlaminck. *Mont Valerien*, signed, c. 1908. £18,000 (Sotheby's). (Below right) One of a set of six mural paintings, Venetian School, probably eighteenth century, 75 × 57 in., from the Palazzo Cornaro. Dollars 14,000 (Parke-Bernet Galleries, New York).
£1=13.72 NF.
£1=Dollars 2.80.

International Saleroom



(Left above) A George I pear-shaped jug, 7½ in. high, by David Willaume, Jr., 1724. £550 (Christie's). (Centre above) George I coffee pot, by John Penfold, 1724. £700 (Knight, Frank & Rutley). (Above) An Italian violin by Antonio Stradivari, length of back 13½ in., with its original label *Antonius Stradivarius Cremonensis Faciebat Anno 1712*. £3,300 (Sotheby's). (Left) Diamond bracelet, the centre composed of five flowers. £3,700 (Christie's). (Below left) Nicolas Poussin. *A View in the Campagna, with Figures*, 24½ × 30½ in. £14,000 (Sotheby's). (Below right) One of a pair of Meissen figures, the other a Lady with a Cat. £399 (Christie's).



The Connoisseur's Diary

Re-Discovery of a Royal Family Badge : Nineteenth-Century Pictures, Drawings, Bronzes

IN 1951, under the auspices of The Orders & Medals Research Society, a booklet was published entitled *The Royal Family Orders and Badges*. This, and its Supplement which appeared in 1954, contained photographs and details of all the known Royal Orders and Badges which have been worn since the time of King George IV and of which examples exist in the English Royal Collection or elsewhere at the present day. One of the omissions in this work is that relating to the Badges of Queen Alexandra, Consort of King Edward VII, and in particular no details are given of the Badge worn by a Lady of the Bedchamber, commonly known as a Lady-in-Waiting.

It is only recently, writes Major A. F. Flatow, that the existence of such a Badge was proved. The clue which led to its present day discovery was in the illustration here reproduced of Edith, Countess of Lytton. This picture originally appeared in the interesting book *'Lady Lytton's Court Diary'*, published last year by her granddaughter Miss Mary Lutyens (Rupert Hart-Davis, London, 1961). It is with the permission of Miss Lutyens that the photograph is reproduced.

The large cross hanging from the bow-ribbon is not one of the known Orders and as its shape is that of the Danish Order of the Dannebrog combined with Queen Alexandra's cypher of crossed 'A's, it was presumed that this was in fact the Royal Badge of a Lady of the Bedchamber. Lady Lytton had been engaged in that capacity by Queen Victoria in 1895, and on the death of the Queen she was asked to continue as Lady-in-Waiting by Queen Alexandra. Enquiries were at once made as to the whereabouts of this particular Badge both at Knebworth House (the family seat of the Earls of Lytton) and in the Royal Collection, but they proved unsuccessful.

Presented to Lady Antrim

It was entirely due to the knowledge and interest of Her Royal Highness The Princess Royal in these matters that an actual Badge has at last been brought to light. Her Royal Highness approached the descendants of the four Ladies-in-Waiting to Queen Alexandra and in the possession of Lord Antrim was found the Badge worn by his grandmother, Louisa, wife of the 6th Earl of Antrim. Lady Antrim was a Lady of the Bedchamber to the Queen from the year of her accession in 1901 to 1926, the year of her death. Lady Antrim was therefore a contemporary of the Countess of Lytton until 1905, the year when the latter retired from Court. (The other decorations worn in the photograph by Lady Lytton are: Royal Order of Victoria and Albert (3rd Class), Order of the Crown of



Edith, Countess of Lytton, circa 1904, and (below) the Badge. See first story.

India, and Coronation Medal 1902.) Normally these Royal Badges, being badges of office, are returned on termination of the appointment but in this case the Badge was presented to Lady Antrim by Queen Alexandra. A note in Her Majesty's writing pinned to the inside of the case reads: 'For Louisa Antrim'.

We are most grateful to Lord Antrim for his permission to publish this rare Badge. The uni-face cross, which is mounted in silver and gold, is in the form of the Dannebrog in red and white enamel; the reversed letter 'A' surmounted by a



crown in gold is on each arm of the cross. Surmounted on the centre of the cross is the letter 'A'—crossed and reversed—and set with seventy-two diamonds. The crown contains fifty-one diamonds, two emeralds, two rubies and one sapphire and the oval loop suspension is set with sixteen diamonds. The ribbon is red and white, similar to the Dannebrog but reverse. The Badge is of very high workmanship indeed and the enamelling is of quite exceptional quality.

Contemporary Dutch Art in Ulster

NORTHERN IRELAND may not possess quite as many art treasures as Eire, but interest in the arts is just as keen in the North. Latest art event for Belfast is an exhibition of one hundred pictures representative of recent trends in contemporary Dutch painting. Arranged by the Ministry of Education, Arts and Science at the Hague in collaboration with the Ulster Museum and the Council for the Encouragement of Music and Art, it will be shown in Belfast between November 20 and January 12, and will subsequently be displayed in Dublin and Cork.

Kandinsky Masterpiece

A PAINTING by Wassily Kandinsky, *Landscape with the Church I*, which dates from the last phase of the artist's Munich period, and is a masterpiece of the Munich 'The Blue Rider' group, was recently bought for 800,000 DM. (£72,000) for the Folkwang Museum, Essen. The work is the most important new acquisition of this well-known museum of modern art, and measures 78 x 100 cm. (30½ x 39½ in.). It was last in the collection of the New York art collector Charles Zadok, the contents of whose private gallery were recently dispersed.

A Partnership Dissolved

BY mutual agreement, the forty-one year old association and partnership of Mr. Oscar Johnson with Messrs. Leggatt Brothers of St. James Street, London, has been dissolved. Mr. Johnson, whose father had also been a member of the firm for over fifty years, became senior partner of Messrs. Leggatt in 1952, on the death of Mr. Dudley Leggatt. The firm will now be administered by Mr. Hugh Leggatt, who joined the organisation in 1946, after war service, and by Mr. Arthur Francis who has been with it for forty years. Mr. Johnson and his son, Mr. Peter Johnson, will shortly open a new London gallery where they will specialise in English eighteenth century painting.



(above). *Winter Scene*, by Joos de Momper, panel, $9\frac{1}{2} \times 13\frac{1}{2}$ inches.

This is included in the current first exhibition of Old Master paintings organised at the Brian Koetser Gallery (38 Duke Street, London, S.W.1). (Right above). *Seascape*, by Hermanus Koekkoek (1815–1882), $14\frac{1}{2} \times 22\frac{1}{2}$ inches. One of twenty-seven nineteenth-century paintings in an exhibition 'The Dutch Romantic School', to be held at the Dennis Vanderkar Gallery (14 Mason's Yard, London, S.W.1): November 23 to December 21.

'The Animaliers'

It is high time that the artistic tastes of Londoners were treated to something entirely different. A different medium. An entirely new field. A field so unexplored, in fact, that shrewd collectors can enter it now to their later advantage.

Evidently Messrs. Mallett at Bourdon House have been thinking along similar lines. That remarkable newcomer to the London art world, Dr. Andrew Ciechanowiecki, and his colleague, Mr. G. H. Holland, have taken a principal part in mounting the exhibition of bronze animal sculptures by nineteenth-century French artists, which commences at Bourdon House on November 14 and continues until December. The works of 'The Animaliers', as they are known, have never been so presented before. Now, for the first time, it will be possible to compare these works *together* instead of in isolation. Neither is this an exhibition of purely academic interest. Here, in microcosm, can be seen the whole trend of nineteenth-century sculpture. The exhibition could justifiably be entitled 'From Romanticism to Realism'.

Eight sculptors are represented: A. L. Barye, P. Fratin, P. J. Mène, A. N. Cain, Rosa Bonheur, Moigniez, P. E. Delabrière, and E. Frémiet. Of these, all but Barye have quite unjustifiably been forgotten.

Barye's works were shown at the 1956 Paris exhibition, and there is an important collection of his oeuvre in England; as there is also of Mène, who could be described as the greatest realist among them all; though the outstanding individualism of Fratin is also apparent owing something no doubt to Géricault whose pupil he was.

All eight artists were very popular in England in the nineteenth century. Fratin stayed here on occasion, and had English patrons. Both he and Mène were highly praised at the 1851 and 1862 Great Exhibitions.

The full catalogue has an important introductory essay by Dr. Ciechanowiecki and the exhibition will be dealt with at some length in the December number. Prices are very reasonable by today's standards: from about £50 to £150.

The Pre-Raphaelites

SECOND exhibition of pictures and drawings by the Pre-Raphaelites and their contemporaries is now in progress at the Maas Gallery (15A Clifford Street, London W.1) until November 30. This gallery's first exhibition last year was the first full scale exhibition in a private gallery for perhaps half a century, and attracted a remarkable degree of interest.

The current exhibition is along the same lines and is particularly strong in such rare artists as Rossetti, Elizabeth Siddal, whose slender drawings exhibit the pathos of her distracted nature, and John Ruskin. Other artists who are well represented are: Holman Hunt, Burne-Jones, Fairfax Murray and a series of notable items by Edward Davis, a name hitherto known only to the most eclectic of collectors. John Brett, whose picture *The Stone-breaker* is one of the most astonishing of Pre-Raphaelite achievements, is also well represented. So also is Lord

Leighton, whose study for the *Bath of Psyche* can be seen.

The Vanderkars

THOSE energetic and well-known London antique dealers, Mr. Joseph and Mr. Earle D. Vanderkar, have made another, and final, move to larger premises: 138 Brompton Road. This is now their only address, where they will show and sell fine furniture, pottery and porcelain.

National Museum of Wales

FOR the first time for thirty years, extensions are to be made to the half-completed National Museum of Wales, Cardiff, and to the Welsh Folk Museum. The Museum's President, the Marquess of Anglesey, is appealing for £150,000. Of this sum £91,697 has already been raised. Contributions will be welcomed by: The Appeal Organiser, National Museum of Wales, Cathays Park, Cardiff.



(Right). *Two Dogs with a Fan* (1848), bronze by Pierre Jules Mène (1810–1879). See story above.

Old Master paintings at the Terry-Engell Gallery

THE first article in this number demonstrates how it is still possible to assemble a choice collection of rare English furniture. The current exhibition (until December 15) at Mr. Terry-Engell's Bury Street, London, gallery does a similar and perhaps even more remarkable service for the discerning collector of Old Master paintings. In spite of all the present day difficulties attendant upon assembling such works, Mr. Terry-Engell has produced for exhibition (and sale) over thirty works, some of which are here illustrated, all of which have a particular aesthetic reason for hanging on his walls.

An especially impressive still-life is the great Heda seen below. This could hardly be more typical or indicative of the work of this Haarlem-born painter at his best. The same can be said of an exquisite group of flowers in an openwork basket, with fruit and brightly coloured shells, by Johannes Bosschaert, which is illustrated in Ralph Warner's oeuvre on flowers and still-life

paintings; of Jan Brueghel the Elder's delicate tulips and peonies in a vase; of a rare Jan Baptiste van Fomerenburgh of great quality and of a pair of small van Kessels of beautiful composition.

Pieter Brueghel the Younger's *Spring*, seen opposite, is of unusual art interest. The subject was inspired by Pieter Brueghel the Elder's drawing of the same scene which was engraved by H. Cock and Pierre van der Heyden in 1570. The present picture however, which came from the Victor Decock Collection, Paris, has a number of variations, particularly in the left background where peasants dancing replace loving couples in a garden.

The success of all display today depends on showmanship and correct juxtapositioning. These features are very noticeable in this exhibition especially in the hanging of two delightful panels by Aert van der Neer: one a dazzling winter skating scene and the other a daylight scene of a man fishing on a river bank.



Willem Claesz Heda. *Still-Life*, panel, 28 × 38½ inches.



(Right). Pieter Brueghel the Younger.
Spring, panel, 17 × 23 inches.



(Above). Jan Brueghel the Elder. *Flower Still-Life*, copper, 13½
10½ inches.

(Below). Jan van Goyen. *Beach Scene*, signed and
dated 1651, panel, 11 × 17 inches.



(Right). Joos de Momper. *Landscape*, canvas
28 × 30½ inches, a rare subject.



Henry Jutsum. *Landscape*, 24 × 43 inches. Messrs. Rayner MacConnal, London.

Henry Jutsum

PUZZLED as to the authorship of a fine English landscape at Rayner MacConnal's (36 Dover Street, London W.1.), my only clue was some resemblance in certain foreground passages to Henry Bright of the Norwich School. On enquiry I was informed that the picture was by Henry Jutsum (1816-1869). Known to me mostly as a water-colourist, a member of the New Water-Colour Society and a pupil of James Stark, the association with the Norwich School was confirmed. It would be difficult to find a landscape of any period more conscientiously studied or so technically complete, while retaining throughout the artist's original inspirational force. All the component parts of a large tract of country are wrought together with devotion to detail and without overwhelming the large general effect.

Like his master Stark, and earlier members of the Norwich School, Jutsum was a profound student of nature, and if genius is an infinite capacity for taking pains the artist certainly proved it in this work. To render detail for detail's sake is no particular aesthetic virtue. Many artists have done and can do it. Without a mind behind the hand the result is mere technical dexterity, but if the poetic mood can survive as it has done in the Jutsum picture we have a work of abiding interest and pleasure. We are apt to forget that there can be more in painting than a fluid effect of light and colour; and whereas it is comparatively easy to catch the sketchy atmospheric effect, or to reduce art to an abstract formula, it is extremely difficult to build up shapes, colour and atmosphere into a verisimilitude of nature that does not tire the eye and stultify the sentiment.

Our great Norwich School were masters of the natural fact, and Jutsum who was associated indirectly with them stands in this particular example of his work, at least, with the foremost members of that School.

Three Romneys

'THE man from Cavendish Square', as Reynolds somewhat obliquely called Romney, was at the top of his form when he painted the portrait of Robert Denison (Sidney Sabin Galleries, 4 Cork Street, London W.1.). A full-length, life-size study of a man in a natural landscape, it has all the dignity and elegance of the period. Dated 1772, this picture remained in the family until recently and has never been exhibited. It is striking evidence that if a portrait painter wishes to retain a high average standard he must resist the temptation of doing too much 'business'. In 1772 Romney was rising to fame. In 1786 he made 3,500 guineas from face-painting and the amount of work he achieved after he became fashionable is phenomenal. For years his diaries are crowded with daily engagements.

Robert Denison was a merchant who vastly increased his fortune by selling wheat to Portugal at the time of the Lisbon earthquake and Romney received eighty guineas for painting this portrait, a large sum at the time. The same galleries have two other portraits by him, one of Spencer Drummond Smith, the banker, seated in the artist's studio-chair. Seventy-nine years of age, Old Smith as he was called, still looks capable of dealing with complex financial problems, and one might approach the possessor of that calculating face with some diffidence for an overdraft. This work is dated 1782, and there is a replica in the Barber Institute, Birmingham.



George Romney. *Robert Denison*. Messrs. Sabin Galleries, London.

The third portrait, one that Romney obviously enjoyed painting, is *Miss Mary Waring*. It was commissioned by the Duke of Richmond and Gordon and she was a daughter of an ecclesiastical friend of his. Painted in 1776, the lady is seen becomingly posed in a riding-habit. Romney charged only fifteen guineas for the original and ten guineas for a replica, an interesting fact showing his variation of fees.

At Colnaghi's

IT would be rewarding to see from what data Jutsum constructed the aforementioned landscape. What sketches, oil or water-colour, were used to construct this amiable picture. I do not doubt that they were true works of art in themselves, as were Constable's sketches of scenes that he later developed with similar thoroughness. An artist of genius leaves the hall-mark of

John Constable. *Near Dedham*, panel 5½ × inches. Messrs. Colnaghi, London.



everything he touches and a lovely little Constable sketch, *Near Dedham*, at Colnaghi's (4 Old Bond Street, London W.1.) moves us by intensity of feeling and accent of truth. It is dangerous to be dogmatic about periods in an artist's career, but one can always compare the undated sketch with those that are dated. *Near Dedham* coincides stylistically with the small landscape *Evening* (1802) in the Victoria and Albert Museum, and *Valley Scene* which belonged to Percy Moore Turner and is reproduced as plate 7 in Leslie's *Life of Constable*, edited by the Hon. Andrew Shirley.

An artist with something of Constable's verve and feeling for beauty is Mr. Edward Seago. His present exhibition at Colnaghi's takes us to 'farther worlds and other seas' than the artist's East Anglian homeland. A great traveller with an accurate eye and hand Seago can interpret any scene and atmosphere convincingly. Here is an exciting collection of street scenes and harbour subjects with junks and sampans at Hong Kong and Kowloon. Seago is happily immune from contemporary 'isms' and has much to say in a language that all can understand, whether educated in art or not.

A Gambling Picture

THERE is an amusing story in Frith's own words regarding a casino picture that he painted from a scene at Hamburg, circa 1869. The work, exhibited at the Royal Academy, was so popular that like *Derby Day* it had to have a barricade erected in front of it to hold back the press of admirers. The spirited study for this painting has come to light and will be shown at the M. Newman Galleries (Duke Street, St. James's, London) as the key-piece to a show of works by 'Eminent Victorians'. Thanks to the whirligig of fashion good nineteenth-century period pictures are again attracting the astute connoisseur.

Frith writes in his *Autobiography*, 'My first sight of the clustering crowd round the table shocked me exceedingly. Instead of the noisy eager gamblers I expected to see I found a quiet business-like, unimpressible set of people trying to get money without working for it—some, perhaps, playing to gratify the excitement of the gambling spirit, and indifferent to the result, but the motive of the large majority appeared to be vulgar greediness of the stakes. (Quite time, I thought, a stop should be put to it, and a stop has been put to it . . . I confess to a love of gambling, though I deny altogether the disposition to make money by it, and, shocked though I felt at the crowd round the tables in the *Salon D'Or* (such is the title of the picture), I very soon made one amongst them—see the demoralising effect!—but, as I never staked gold, I gratified my excitement without much risk. Great numbers of thalers I won, and as I continued gambling, I lost them all as a matter of course'.

Is one entitled to be somewhat cynical about Frith's fall from grace? As he felt so strongly against gambling, his attitude would have been more convincing had he just walked out and not staked his thalers. Frith's book, however, like his pictures, is a period-piece; and having been

tempted to play because of a 'love of gambling', he had perforce to try and justify himself lest he offend Victorian sentiment.

Back to the *Salon D'Or* picture. How well those Victorian artists could characterise their crowds. The facial expressions and the costumes of the men and women are fascinating to study.

James Ward's Resolution

THE date 1796 on a charming little painting of watering a horse outside an old inn (Messrs. Ackermann, 3 Old Bond Street, London W.1.) is significant for the fact that it was done in the year the artist achieved celebrity as a mezzotinter. His print of Hoppner's picture of the *Douglas Children* was regarded as a masterpiece of engraving. Hoppner was delighted with it and employed Ward on other plates. The fashionable portrait painter, however, was anything but delighted when he heard that Ward wanted to put up for the Royal Academy as a painter. He could have got in easily as an engraver-Associate, but at that time engravers could not become full members.

The story is that Hoppner, in his own interests, asked Mrs. Ward to do all in her power to dissuade her husband from pursuing painting. He (Hoppner) and other members of the Academy would never elect him as a painter. 'When I heard this', wrote Ward, 'my reply was, "Does Hoppner say that I cannot climb up to the painters? Then I'll try;" and in one year I declined commissions (for engraving) amounting to nearly £2,000, while I had not a single commission for a painting.'

Ward had already triumphed over appalling obstacles; poverty in childhood, lack of education, an unhappy apprenticeship to J. R. Smith, and the reckless conduct of his brother-in-law, George Morland. A certain strength of character survived all his troubles. In due course he realised his ambition and became a Royal Academician. A powerful painter of animal subjects, he is best known by two works in the Tate Gallery, *Gordale Scar*, a dramatic composition of rocks and cattle, and *Bulls Fighting*, *St. Donat's Castle*.

African Scene and Character

THE exhibition of Professor Rupert Shepherd's work at Messrs. Agnew's was something of a revelation of South African native life in its many manifestations. During the last fourteen years the artist has been Professor of Painting and Director of the Michaelis School of Fine Art, Capetown, and has therefore had time to study the scene, the human aspect, *flora* and *fauna*, and to use his knowledge creatively. The result is a collection of paintings of novelty, not in the fashionable, superficial sense, but of profound feeling. It is clear from a symbolical-cum-decorative approach that the artist has absorbed the ancient African culture with understanding. Professor Shepherd is a luxuriant colourist and precise draughtsman as can be seen not only from his paintings but in a series of coloured lino-cuts.

Trained at the Slade before the war, and Official War Artist, he has exhibited at galleries at home and abroad, and has works in many permanent collections. The exhibition at

Agnew's cannot but add to his reputation as an artist of distinction and originality.

A Patrician Face

APROPOS my remarks on Romney, a striking three-quarter length by Sir Joshua Reynolds of the second Earl of Shannon when Viscount Boyle could make an attractive companion work for the Robert Denison portrait. Richard Boyle was born in 1727 and became successively M.P. for Dungarvon and for County Cork, Master General of the Ordnance and Vice-Treasurer of Ireland. The Boyles played a great part in Irish political affairs, the First Earl of Shannon being fifteen times Lord Justice of Ireland, and Chancellor of the Exchequer. Sir Robert Walpole called him the 'King of the Irish Commons'.

The second Earl was hardly less distinguished and prominent. With his patrician face, confident pose and elegant costume, he was a subject admirably suited to Reynolds's courtly style. The picture was painted in 1759, and is recorded in Sir Walter Armstrong's *Reynolds*, p. 229, and E. K. Waterhouse's *Reynolds*, p. 46. At Frost & Reed's. (See also 'Boudin and Others'.)



James Ward. *Watering a Horse*, canvas 20 × 26 inches. Messrs. Arthur Ackermann, London.

Cecil Higgins Water-Colours

STUDENTS of English water-colours have much enjoyed the loan-exhibition at Messrs. Agnew's Galleries of examples from the Cecil Higgins Museum, Bedford. This collection, though of comparatively recent making, is one of the most distinguished in the country. The Museum was opened in 1949 and the section devoted to water-colours began in 1952. Since that year it has been built up with sound scholarship and comprehensive taste. Studying the Museum's catalogue at random we get a broad impression of the diversity of styles over three hundred years, from the earliest topographical mood to the late eighteenth century, and through the nineteenth to the Post-Impressionist exemplars. There are also a few works by living artists.

For students whose predilection is for artists who worked between 1750 and 1850, the Gainsboroughs, Sandbys, Cozenses, Rowlandsons, Girtins and De Wints will have special

appeal; and I would particularly mention two splendid Turners—*The Great Falls of the Reichenbach*, 1804, and *A First Rate taking in Stores*, 1818, both originally in the Farnley Hall Collection. The 1799 Francis Towne *Colosseum* is an excellent specimen by this artist, founded on a drawing made in Rome during 1780.

The Cecil Higgins Museum catalogue alphabetically arranged is instructive to study as an assortment of temperaments and achievements. A Beardsley illustration for *Venus and Tanhäuser* may be compared with a Max Beerbohm. Interesting to recall that both these 1890 *enfants terribles* were born in 1872 and were contributors to the 'scandalous' *Yellow Book*. Beardsley departed this life with the passing of the nineteenth century at the age of twenty-six, and Max endured the world not unhappily until as late as 1956.

A great landscape painter who died young was Cecil Gordon Lawson (1851-1882). Does anybody remember his name today? There is a fine moonlight landscape by him in the Tate, and his Bedford Museum exhibit is a striking storm effect. From J. W. Abbott to Christopher Wood you can take your choice of the Cecil Higgins catalogue, and 'read' in the works of a large number of artists much social and aesthetic history.

Thinking of Christmas, the same Galleries (43 Old Bond Street, London W.1.) are opening their annual exhibition of 'Christmas Presents up to Ten Guineas' at the end of this month. Here is the chance to begin in a modest way the ever absorbing pleasure of collecting. Many famous collections of old English water-colours were founded on inexpensive items.

Boudin and Others

A REMARK sometimes made about an artist's work is that 'if you have seen one picture by him you have seen them all'. I have heard this captious criticism applied even to such a painter as Boudin: and yet I never look at anything by this master of effect, however reminiscent it might be of his other works, without enjoying it. Boudin restricted himself generally to beach and harbour scenes, sometimes 'populated' with charming groups of figures. In this respect, the Empress Eugénie and her ladies on the beach at Trouville is the most memorable picture. This artist understood his subjects so intimately and expressed them so truthfully that we do not tire of his pictures, however familiar they are in subject. Their chief virtue, in my opinion, is that they are nature's essence distilled for the purposes of art. Boudin summed up his attitude in the sentence, 'Everything painted directly and on the spot always has a strength, vigour and vivacity of touch that can never be attained in the studio; three brush-strokes from nature are worth more than two days studio work at the easel'.

Though Boudin's experience was confined to Normandy and Brittany with brief visits to the Low Countries and Venice, his art still has a universal quality by reason of its profoundly veracious accent. An unusually colourful Boudin, *The Sea at Deauville*, inscribed and dated '85, was a pleasure to study at Messrs. Frost & Reed's Galleries at 41 New Bond Street, London

W.1. And by way of contrast, nearby, was the entirely different vision and touch in a Canaletto of the *Rialto Bridge, Venice*. I doubt if Canaletto would have cared much for Boudin's style could he have seen it, but I believe that Guardi would have hailed the French artist with a kind of fraternal understanding.

'Shrimp' in Bond Street

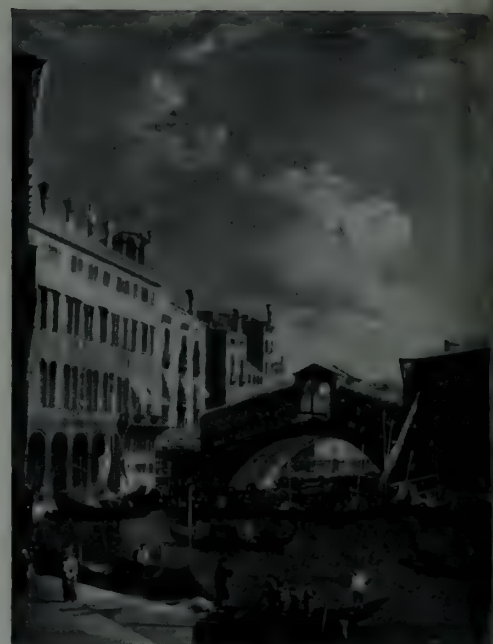
ON p. 213, Vol. 1, of his *Autobiography* Sir Alfred Munnings describes with inimitable gusto his experiences at Ringland, near Norwich '... for twenty pounds I bought a beautiful old white Welsh mare with a long curly mane and Arab-looking countenance. Her muzzle was blue-black, the same tint surrounded her patient eye ... I bought her as a model, and she certainly was a good one'. The artist also bought a caravan. With 'Shrimp', the gipsy character, whom Munnings immortalised in words as well as pictures, and other 'retainers' he set out for the Ringland Hills, and there painted many admirable works. One of these paintings is surely *Gypsy Boy with Ponies and a Caravan*, dated 1911. It is a rainy evening, and 'Shrimp' is seen riding 'a little brown Dartmoor mare' and leading other horses along a wet road, the caravan bringing up the rear. This picture is full of movement, actuality and rustic sentiment. It may be compared with 'Shrimp' riding along a *Ridge of the Ringland Hills*, and *Coming Storm*, which latter famous work developed from a sketch done during the same period.

From the realistic vision of A.J. to the romantic attitude of Emma Ciardi in a group of persons wearing eighteenth-century costumes. The artist has combined her nostalgic feeling with her direct modern style. It is not so much the subject that holds our interest but the artist's manner of painting it. Emma Ciardi was a brilliant colourist and her pictures of Venice, her native city, can be as appealing and authoritative as Guardi's. She won great success with exhibitions in London before the first world war.

A large collection of English water-colours, also at The Fine Art Society (148 New Bond Street, London W.1) form a lesson in variety of styles. There is something to suit all tastes, from Mueller's brief but powerful manner in his *Rocky Stream and Mill* to Birket Foster's high finish in *Stepping Stones*, a large landscape showing a child being helped across a stream. A technical *tour de force*, but with a beauty, though obvious, of its own.

Along the Thames

IN versatility of subject-matter and technical accomplishment the work of George Leech, R.I., has long been known from examples at the Royal Academy, Artists of Chelsea, and elsewhere. His admirers recently had the opportunity of seeing a collective exhibition of oil paintings, watercolours and drawings, which was opened at the Roebuck, King's Road, Chelsea, by Sir Alan Herbert. It comprised portraits, studies from the nude, landscapes and pictures of the Thames round about Chelsea Reach, a favourite haunt of the artist. Leech's fine quality as a draughtsman is the keynote of his sincere and attractive style.



Canaletto. *The Rialto Bridge*, 42 × 44½ inches. Messrs. Frost & Reed, London.

Sir Alfred Munnings. *Gypsy Boy with Ponies*, 15½ × 19 inches. The Fine Art Society, London.



Books Reviewed

GOYA: COMPLETE ETCHINGS, AQUATINTS AND LITHOGRAPHS:

By Enrique Ferrari. (London: Thames and Hudson 1962. 63s.)

THE OILS AND MURALS OF SIR FRANK BRANGWYN, R.A.: By Vincent Galloway.

Leigh-on-Sea: F. Lewis 1962. £8 8s.)

NOW that Goya has reached, like Velazquez, the peak of critical and general esteem, it is odd to remember that William Rothenstein was trying to rescue his reputation from neglect sixty years ago. At the Academy of San Fernando, Rothenstein acquired a copy of Goya's *Los Desastres de la Guerra*, which he rightly judged to be one of the greatest series of etchings ever made. The plates are conceived, and needled, with a terrible, a haunting energy, and they record for all time an artist's indignant protest against the savagery of war. Picasso may well have had his great compatriot in mind when, in his own ferocious imagery, he interpreted the massacre of Guernica.

The complete graphic work of the Spanish master reproduced (with few exceptions) in this volume, admirably prefaced by Señor Enrique Ferrari in the handsome album under review, is a publishing event the more praiseworthy in view of the reasonable price. Goya's private world is first seen in his etchings. In this medium he first showed his macabre powers in *The garroted man* which heralded the famous sequence called the *caprichos*, showing that in the solitude of his old age, his mind engendered obsessive phantasms which he was compelled to release in his work. Yet it was as a moralist that he etched his dark ritual and monsters as a means of conveying the degradation and sinfulness of man which at times makes him subhuman. After this satire came the drama of Goya's sanguinary vision of *The Disasters of War* revealing in line and chiaroscuro the lopped, raped, or crucified bodies of the resisters of Napoleon's invasion of Spain. No finer figure compositions have been produced since Rembrandt.

The motifs of blood and death persist amid the light and shade of the arena in *The Bullfights* (*tauromaquia*). Finally, in what Señor Ferrari refers to as the last movement of a symphony, the *Proverbs* (*Disparates*) shows a complete escape from the harsh world of reality into the realm of dreams. But although the dreams provide a way for man to escape from terrors, passions, and anxieties, his curiosity about life and his ultimate destiny takes on strange shapes which continue to pursue him. This provides the four series of etchings with their underlying unity. In his singular manner Goya has come to grips in each with the problems of man's estate, and the mysteries of death and survival.

Goya's production as an etcher was not confined to the four great series. Of his other well-bitten compositions, two landscapes invested with a mysterious and romantic aura stay

most vividly in the memory. The contrast between light and shade, and drama and serenity is the quintessence of Goya's inspiration; and here it is provided by the opposition of a fantastically leaning mass of dark rock and an expanse of tranquil horizon in which fine use is made of aquatint tone. In his last years he devoted himself to lithography, reviving and transforming his old themes most powerfully in the *Bulls of Bordeaux* in which the grotesque, brutal, and tragic elements of the bullfight are fused with an exalted sense of drama.

Turning from this demoniac master to Frank Brangwyn, one experiences an emotional drop of temperature which would have been less chilling if his figure drawings and etchings had been given us, for it is purely through his supple and sinewy line that Brangwyn can affect one at all. His limitations as an *art nouveau* period painter, endowed with an unflagging sense of heroic decorative design, apostrophising nature's bounty or the dignity of labour, are once again apparent in the colour and monochrome plates which F. Lewis, the Fine Art publishers, provide with their usual liberality. What is saddening is that the preface has not been entrusted to an alert art historian capable of reappraising that once legendary figure in the light of contemporary experience, and accounting for the oblivion which has overtaken his reputation since his death in 1956 at the age of 89. Mr. Galloway's rapturous and uncritical tone may be judged from his opening 'What a wealth of beauty we might have if there were born more people like Brangwyn, or if one like him could go on producing it at top speed for nearly a century'! It is such a conservative attitude which still prevails in too many provincial galleries where modern tendencies appear to have dried up with Brangwyn or early Sickert.

Like some broad and unruffled river, the art of the indefatigable craftsman flowed on for seventy years into our anxious day and washed, in 1952, high up the walls of the Academy's Diploma Gallery. Not since Turner has a British artist been endowed with quite such extraordinary fecundity. The Academy assembled nearly five hundred examples of Brangwyn's painting and graphic art and could have multiplied that number from abroad. An imposing array they made, as his easel and mural paintings make now in this book—but how often, and how deeply, *moving*? It is with pencil, chalk, or etching needle that he may affect us most, with a line recording his tension of spirit in a lithograph of a man pushing a barrow, and his sheer brio in a sketch of a cab. Only when the master of ceremony steps in, methodically disposing his figures within their proscenium frame, is one conscious of a slackened tempo, a failure to communicate emotions which should be aroused by mechanised warfare or a nailed Christ. There, indeed, is the crux: his fatal facility in translating the stuff of life into serene pageantry in the

interest of decorative design, regardless of whether the theme suits it or not. The result invariably makes its deliberated, stagey effect, but remains spiritually null.

For the surge of Veronese and his Venetian splendour and the baroque energy and fluency of Rubens, Brangwyn substituted in his airless compositions a pomp that, for all his manipulation of opulent colour, is often less grand than grandiose. Some smaller, freely handled oil sketches are not wanting in vitality, but the great emphasis of this volume is on his more elaborated compositions and decorative schemes. It is Brangwyn's greater concern with stock types, virile, gaunt, and aged, than with real emotions that separates him from the twentieth century, and at the same time places him so far after the illustrious models to which he honourably aspired.—Nevile Wallis.

PICASSO'S PICASSOS: Text and photographs by David Douglas Duncan. With 102 plates in colour. (London: Macmillan & Co. Ltd. £7 7s. net.)

'OF all—hunger, misery, the incomprehension by the public—fame is by far the worst. It is the castigation by God of the artist.' Thus spoke Picasso to the author of this book, a lavish volume published on the artist's eightieth birthday. Picasso has always been somewhat irrational in his behaviour, studiously shunning publicity yet granting genial interviews, carefully dating his work for posterity yet secreting away hundreds of canvases in his Riviera home. That the artist had retained a large quantity of work from all periods of his life has long been known, and when Mr. Duncan, a highly professional photographic journalist, got wind of it, it became his cherished aim to write about them, perhaps even publish them. But would Picasso ever allow it? He did. And there is more than a hint in the haze of superlatives that litter the text of the author's pride in the scoop. 'Picasso's Picassos were a bonanza of art enshrouded in mystery', he writes, and to photograph them 'became a dream of dreams'.

Mr. Duncan spent some six months making the 102 colour reproductions selected from 532 works then owned by the artist (Picasso works so fast that there is no telling how many he has added to this stock). All 532 are reproduced in black and white at the back. Though tiny, these reproductions will form a very useful catalogue for reference purposes. For the serious student of the artist this book will be indispensable. And for the rest of us? It is beautifully produced and very nice to own but at seven guineas perhaps more serious considerations deserve to be taken into account.

In spite of the number of works still owned by Picasso, and in spite of the large quantity reproduced in colour, this book does not provide a comprehensive survey of his art. Whatever the

Art in the Nineteenth Century

WERNER HOFMANN. "An important and also a superbly unfashionable art book . . . the author challenges with many novel and relevant ideas and observations." KEITH ANDREWS, MUSEUMS JOURNAL. With 234 plates, 16 in colour. 8 gns.

The Art of Carl Fabergé

A. KENNETH SNOWMAN'S magnificent work on Fabergé has now been completely revised and enlarged, with 57 new colour plates and 80 new monochrome plates. 491 illustrations, 84 in colour. 6 gns.

French Tapestry

R. A. WEIGERT. The most convenient and compendious history yet available of French tapestry from the Middle Ages to the twentieth century revival. With 67 plates, 4 in colour. 63/-

A History of Garden Design

DEREK CLIFFORD traces the development of gardens from the enclosures of primitive man up to the landscaping of modern motorways. With 78 plates. 70/-

Of Divers Arts

NAUM GABO The Mellon Lectures for 1959. Gabo describes his development from the early days in Russia up to the present time – the growth, as he says, 'of the mental mechanism of the artist.' With 72 plates, 15 in colour. 52/6

Slipware

DOROTHY KEMP is a practising potter who worked for many years with Bernard Leach. She is also an experienced teacher of pottery making. In the second edition of her monograph there is a new Preface, and some additional photographs. With 11 plates and 37 drawings. 16/-

The Drawings of Domenico Tiepolo

J. BYAM SHAW "Although Mr. Shaw's brief is the drawings, his publication inevitably tells us much about the career and artistic personality of Domenico." DENYS SUTTON, THE FINANCIAL TIMES. With 96 plates. 63/-

Please write for our new list of
BOOKS ON THE ARTS
to 24 Russell Square, London WC1

FABER

motives Picasso may have had for keeping his work they are clearly without the balance that appeals to the scholar, the teacher or the museum curator. The 1920's, for instance, are sparsely represented, while there are no less than 64 colour plates of work done between 1936 and 1939. There is also the fact that several of the finest pieces were generously lent by the artist to the Tate Gallery exhibition and do not thus come within the scope of the coloured section which is exclusively devoted to hitherto unseen work. We are thus denied such good things as the 1901 *Self Portrait*, the menacing but curiously witty *Three Dancers* of 1925, and the *Las Meninas* of 1957.

Picasso's output has been so vast and the majority of it so well publicised in books and exhibitions that it is not, perhaps, surprising that even so large a number of hitherto unknown works should not reveal anything essentially new about the artist. These pictures support and enlarge upon what we already know. It is all there, the energy, the invention, the superb sense of line, the facility and the marvellous tension that Picasso creates by distorting the image until he has almost, but not quite, choked the last breath of realism from it.

The colour plates are of good quality and seem to be reasonably faithful to the texture as well as to the colour of the originals. Apart from Picasso's own quoted remarks your reviewer would prefer to ignore the text and chi-chi preliminaries. In short, this is a very well produced book of more potential value to the initiate than to the beginner.—Keith Roberts.

THE DRESDEN GALLERY: By Henner Menz. With 342 illustrations, 102 in colour. (London: Thames and Hudson. 35s. net.)

FOR the art lover one of the sad results of post-war politics has been the isolation of Dresden and its deservedly famous collection. It is quite possible to go there, of course, but what with the cost, the visas and forbidding expressions at the frontier one tends not to try. It would seem, therefore, that any book on the collection ought to be more than just a souvenir.

This new Thames and Hudson volume follows hard on the heels of the Oldbourne Press book devoted to the same gallery, and as the latter is only 7s. more direct comparison is not only inevitable but seems fair and even useful. As always it depends on what one requires. The book under review has 102 colour plates but as some of these are inaccurate colour-wise that advantage is lost. The Oldbourne volume has only 32 colour plates but they are very much more accurate; not only because of the superiority of the book production but also because many of them are confined to details. Comparison of respective versions of Rubens' *Bathsheba at the Bath*, Poussin's *Kingdom of Flora*, or Watteau's miraculous *Fête Champêtre* puts the Oldbourne album well into the lead as far as colour is concerned. The 120 remaining plates are black and white and are good enough as records of composition and general appearance, though inadequate when it comes to subtler suggestions of texture.

In addition to their colour plates Messrs.

Thames and Hudson offer us no less than 240 black and white reproductions, but as they are crammed, postage stamp size, into thirty pages, their value is limited to reference purposes. This is a good idea and would have been even better had the section been anything like complete. As it stands it is a little odd. Your reviewer cannot imagine that the general public will much care about stamp-size prints of three Wouwermans, whereas the scholar might get impatient with so crude a flirtation with his ideals, and demand reproductions of the other thirty-five paintings by Wouwermans still in the collection.

Both volumes offer running commentaries with their plates. There is not a great deal to choose between them. Neither are very good. Messrs. Thames and Hudson are, if anything, over fond of description. Passing from a dubious reproduction of Correggio's *La Notte* we read on the facing page: 'It is night. On the far horizon, the faint glow of dawn can be seen beyond a range of mountains. The newborn child lies on straw in a ruined building of classical aspect . . .'

But Messrs. Thames and Hudson wholly redeem themselves with their introduction. This has been contributed by Dr. Henner Menz, one of the Directors of the Gallery, and runs to some 70 pages. It traces, with clarity and a wealth of interesting details, the thread that runs from the *Kunstammer* days of Augustus I, who died in 1586, through the golden period of Augustus III that culminated with the purchase of the *Sistine Madonna* for 25,000 scudi in 1753, through the quieter Victorian era, which saw the building of Semper's Gallery (1848-55), and up to our own time, when Dresden was virtually flattened in the last war and the pictures sent to Russia. The introduction in the Oldbourne volume is perfectly adequate, but brief.

If the emphasis is laid on the picture book aspect, then the Oldbourne album is perhaps the better of the two. But if the historical side, plus a limited, but still extensive reference section, counts for more, then the book under review is the better buy. And 7s. cheaper.—Keith Roberts.

EUROPEAN AND AMERICAN ARMS
c. 1100-1850: By Claude Blair. (London: B. T. Batsford Ltd. £7 7s. net.)

MR. CLAUDE BLAIR writes in the preface that his book is intended primarily to serve as a convenient guide to the identification of the arms of Europe and America from c. 1100 to 1850. To this end he has written a series of short introductory essays under the headings of *Swords and Daggers*, *Staff-weapons*, *Projectile weapons*, *Combined weapons* and the *Decoration of Arms*. Once the limitations set on the text by its abbreviation are accepted, this remains a most valuable introduction to a group of objects that have not previously been treated in a single volume. In themselves the various sections are models of conciseness and contain a great deal of information, but now and then the very brevity of the essays is a little frustrating and possibly even misleading. For example, relatively few of the popinjays shot at in Belgium today could be described as 'stuffed birds' (p. 36, note).

Mr. Blair is one of the most enthusiastic and probably the most active student of arms and



Wheel-lock carbine of the Emperor Charles V, the stock inlaid with staghorn: maker's mark *P* in a shield. French (?), c. 1540. *The Royal Armoury Madrid* (No. K.62). Reduced from *European and American Arms*, by Claude Blair (Messrs. B. T. Batsford) reviewed on pages 188-9.

armour in the world. He has visited all the major collections of western Europe, and a result of these travels is that a very high proportion of the weapons here illustrated are published for the first time. The 651 photographs that make up almost half the book come from nearly eighty different sources and reveal a tremendous diversity of photographic ability ranging from the Tøjhusmuseet's near-perfection to not such good efforts which contain obtrusive shadows and not much detail. The photographs and the eighteen pages of line drawings illustrate almost every type of weapon that falls within the book's field, as well as details of gunlocks and a page of marks commonly found on arms. The range of design ideas revealed in these last is very interesting, but, out of scale and several times oversize, their value seems more limited than it might have been had the reader been given the chance to compare the drawings with the actual marks in the same size.

In a book of this type, that depends so very much on its illustrations, there is one serious complaint. Presumably in the name of 'book-design', unless the designer forgot, the plates are unnumbered; although as many as ten appear on a page. The reader must resort to a tiresome counting process before the plate and its accompanying caption can be related. Occasionally, when the caption-plate relationship becomes too confused, a 'key' introduces yet another step.

At seven guineas the publishers have tended to price the work out of the reach of most students who need a general introduction to arms. But unless a potential buyer of this expensive book has a very good library, a collection of unpublished photographs, and access to the results of the author's researches, he will not find much of the information and many of the illustrations other than between its covers. This is sufficient reason for one to hope that the book will be available on the shelves of as many public libraries as possible.—William Reid.

CHINESE JADE THROUGHOUT THE AGES: By Stanley Charles Nott. (London: B. T. Batsford Ltd. £7 7s. net.)

THIS book has been the jade collector's *vade mecum* since it was first published in 1936, and though other books on jade have appeared since, they have been of a different character, and nothing can be said to have supplanted the late

Mr. Nott's volume. Copies have become very scarce, and a new edition was overdue.

It is the book of an enthusiast, for enthusiasts. The author was a devotee as strongly attached to the precious stone as the Chinese who worshipped it for its, to them, more than earthly virtues, and he manages to convey his passion despite the continuous interruption of the text by footnotes referring the reader to other, more learned and recondite, authorities.

Jade seems to have had an almost occult power over the Chinese from earliest times, and many of the archaic carvings of the Shang and Chou periods (from 1766-269 B.C.), are imbued with the sort of imagined ritualistic significance that is the more awesome for being unexplained. How can we view without uneasiness the mysterious marks of intentional defacement on many of these early ritualistic jades, or the perversely imperfect boring of the holes in the cylindrical pieces known as *Ts'ung*?

The simple and spare style of carving of this early period has much more in common with our own modern conception of sculpture than the miracles of intricate fretwork produced in the eighteenth century. In regard to the artistic, as distinct from the unquestionably high technical quality of these later jades, even Mr. Nott was dubious and referred to 'the type in which the technique was unrivalled although sometimes the taste was questionable'. We who are not so committed would express ourselves more strongly.

The book provides one of the fullest chronological accounts of jade carving and of many ancillary matters, relating to subjects and dating, useful to collectors. It is unfortunate, therefore, that this new edition should suffer from the failings common to reprints these days, when it is too costly to make alterations and additions which would enhance the value of the old edition. The Bibliography, for instance, repeated verbatim of course, is out-of-date; many important books having been published since 1936, some of them dealing with excavations that have thrown new light on the history of jade carving. Worse, there is a definite deterioration in the standard of the illustrations. The colour plates were not always successful in the first edition (printed in England); those in this new edition (printed in Japan) suffer from the fuzziness characteristic of the photographic process, so that we feel several degrees further off from the

original, and slightly out of focus. Pl. CVI, for example, is a travesty of the original plate.—J. Hillier.

ARCHIVES OF THE CHINESE ART SOCIETY OF AMERICA, XV, 1961.

THE three principal articles in this number of the *Archives* are by Dr. Benjamin Rowland, Jr. of Harvard University, Dr. Richard C. Rudolph of the University of California, and Mr. Herbert Maryon of the British Museum. Dr. Rowland's subject is 'Bodhisattvas or Deified Kings, A Note on Gandhara Sculpture', and the purpose of his article is to attempt 'an examination of the justification for describing them as Bodhisattvas at all'. When first discovered these 'Apollo-like youths' as he describes them, were considered to be portraits of rulers; later Grünwedel thought they were Bodhisattvas; still later Coomaraswamy agreed with the original interpretations, and considered them Rajahs. This also is Dr. Rowland's opinion, and it seems to the reviewer that he has proved his case, and that the Gandhara images are 'transfigured likenesses' of kings rather than deities.

Dr. Rudolph's article, 'Chinese Armorial Porcelain in Mexico', gives a vivid and interesting glimpse into the history of much-travelled Chinese porcelains. From 1573 porcelain via Manila arrived at Acapulco in great quantities; such as 22,300 pieces, or shipments of 120, or 108 barrels. One ship was wrecked north of San Francisco in 1595, and in 1941 University of California archaeologists found more than 70 blue-and-white pieces in India shell-mounds in the vicinity. There was also trade in porcelains with Peru.

Most of the remaining porcelain in Mexico is armorial china from the eighteenth century, of which Dr. Rudolph gives sixteen charming illustrations. He mentions the great influence of Chinese porcelains on the native Talavera ware, and illustrates a chocolate-pitcher. While reading the article one is conscious of the background with the stream of beautiful objects which has flowed from that most creative of countries for over two thousand years.

Mr. Maryon's article is of a type which is rare in the *Archives*. It is entitled 'The Making of a Chinese Bronze Mirror', and it gives a factual and highly detailed account of the construction of a Han mirror, with no mention of aesthetic

English Ceramic Circle

Transactions

vol 5 part 3

just published price £3

This fully illustrated number
can now be obtained from

Harrison & Sons Ltd

44-47 St Martins Lane London WC2

who can also supply all past numbers

Price list will be sent upon application

value or significance. The mirror is illustrated and also two of the tools. The actual proceeding must have been difficult and lengthy, calling for infinite patience and precision. But the Chinese were possessors of impassioned patience. The mirror illustrated is unfortunately corroded, but Mr. Wenley of the Freer Gallery has interpreted the characters in the centre, and the article concludes with his words.

Four 'Brief Notices' follow: Mr. Cahill of the Freer Gallery writes of the discovery of a lost part of the well-known painting *Ladies Playing Double-Sixes*, and of how the two long-absent figures were added to the original. Mr. Lippe of the Metropolitan Museum has re-interpreted the inscription on one of the Wei gilt bronze altarpieces from the Rockefeller Collection, and shows that the central figure is Maitreya and not the Buddha. Mr. J. D. Chen of Hong Kong gives three very interesting illustrations of gold animal masks, and offers the theory that they were placed as ornaments upon horses' heads between the ears. The masks are all perforated with holes, and are obviously meant to be attached to some material. Mr. Chen illustrates a drawing of a horse wearing such a mask on its head. His theory is based on the discovery of a tomb near the ancient capital which is now Sian-fu, in which burial chariots and horses of Western Chou were discovered, and on the head of one horse such a mask was found. He says, however, that such an ornament is not found in Shang or in Eastern Chou. Is it not possible that the mask is in its position fortuitously for some reason? The position of the holes suggest that it was intended to be placed against some flat surface.

In 'A Ch'ing Pai Porcelain Figure Bearing a Date', Mr. Sickman of the Nelson Gallery identifies the gentle serene Deity as Kuan Yin, and illustrates the base of the image showing the ink-written date, partly obliterated, but meaning either 1298 or 1299.

'Oriental Objects Recently Acquired by American Museums' follows. Eighteen American museums, and the Royal Ontario Museum in Toronto, are represented by thirty-eight illustrations of selected items of their recent acquisitions, which comprise paintings, sculpture, gilt-bronze, gilt-copper, ceramics and textiles. The delightful *Three Horses and Four Grooms* from the Cleveland Museum looks as though it

had originally been a longer scroll, with one end, perhaps both, cut off. One may hope for a similar fortune to that of the *Ladies Playing Double-Sixes*.

A list of 'Museum Accessions for 1960' follows, and there is a list of members of the Chinese Art Society.—Florence Waterbury.

PIONEERS OF MODERN ART: By W. Sandberg and H. L. C. Jaffé. (London: McGraw-Hill £7 3s. 6d.)

THE use of the word pioneers suggests, as in Dr. Pevsner's classic 'Pioneers of the Modern Movement', that we are to read about the efforts of those who blazed a trail for others to follow. This beautifully produced book contains reproductions of pictures painted as recently as 1960 and the reader cannot avoid the impression that all the followers qualify for the title as well.

The trail is not made easier for non-pioneers by the fact that it is recorded backwards, beginning with the 1960 works and ending with Van Gogh. The text is not consistently helpful: no doubt it suffers in translation but it suffers even more in what the table of contents calls 'introduction sandberg'. Disguised as verse and dispensing with both capitals and punctuation, this turns out to be a pretentious recital of dogmas accumulated

'during the long years
that I have concerned myself with
the relations between art and society'.

The book is really about the collection of works in the museum of the City of Amsterdam. Its last section is called the museum as a tool and shows pleasant ordinary people queueing to look at the exhibits in plain galleries, joining in classes and drinking coffee in tidy canteens. There is none of the drama of Italian museums and certainly none of the pretention of Mr. Sandberg: but these illustrations tell far more about the relations between art and society than his pseudo-poem.

There is, in any case, enough poetry in the paintings, superbly reproduced and occupying the majority of the book. Four periods are covered—post-war, inter-war, the decade before World War I and the age of Van Gogh, 1870-1907.

In an attempt to show the relation between painting and other arts each section includes some examples of sculpture, graphic arts, photography, architecture, furniture and film. The three-dimensional work is least successful, the architecture extremely slight and the reference to film as an art so inadequately conveyed in stills as to be hardly worth including.

All these shortcomings, however, can be forgiven in the presence of splendid paintings so splendidly reproduced. Unfamiliar works by famous painters, familiar subjects by the lesser-known; Picassos, Chagalls, Klees, Miros, Braques, Mondriaans, Legers—all the real pioneers are here and, hardly less striking, their post-war followers, the Dutch romantics whose blazing colours, because of the flash-back technique, leap out from the opening pages of Section A.

British artists are unevenly represented. A representative European collection should include a better Nicolson, but the reclining figure of Henry Moore is the only piece of sculpture in the book of real world class. Stanley Spencer on the other hand, appears in the company of a number of other self-portraits by Dutch painters—some of earlier date—which disturbs one's convictions about his peculiar Englishness.

But the biggest shock is in the Van Gogh section where the quality of reproduction makes even the sunflowers new. Those who wince when they see them in suburban lounges and students' bedsitters have an experience in store which will remind them of the famous Tate Gallery Exhibition.—Denys Hinton.

THE STORY OF ENGLAND: MAKERS OF THE REALM: By Arthur Bryant. (London: Collins. 42s.)

THE importance of this new edition lies in the illustrations. The original text, covering the history of England from pre-Roman times to the accession of Edward I, is re-issued with photographs and colour reproductions of a 'selection of the vast number of objects, buildings, carvings, statues, ivories, metals, jewels, . . . that have survived from fourteenth century Britain'. The choice is immense, and the illustrations range from Hadrian's Wall to the Alfred jewel, from the Corbridge helmet to the carved angels of John of St. Albans, swinging their censers in the south transept of Westminster Abbey.

The marrying of illustrations and text in a work of this kind is always a matter of some difficulty. But the care with which this selection has been made has genuinely enhanced the book. It also emphasises the excellence and variety of the art of mediaeval England. While many of the illustrations are of familiar things (one can hardly be unaware of the façade of Lincoln Cathedral or the remote serenity of Salisbury) some are not so well-known, like the splendid crucifixion from Daglingworth in Gloucestershire, or the Nativity scene from a fourteenth-century manuscript in the Bodleian. There are also three illustrations which show the skill of English work in ivory, an ivory and metal book cover now in the Pierpont Library, New York, a Nativity from Liverpool, and an Adoration of the Magi from the Victoria and Albert Museum.

This book is not intended for the expert or scholar. The small number of the illustrations (only 58 in all) and their scattered and selective nature, make this impossible. The text is a simple and direct history of England told with great skill, almost as a saga, concentrating on political events, and including the creative arts only as contributory evidence of the development of the people and the realm. The illustrations supplement and enlarge the text. In some cases their function is to show how people lived, as for example the farming scenes from the Anglo-Saxon calendars, or Matthew Paris's drawings of atrocities under King John. In others, such as the Desborough mirror, their very existence gives an added reality to the past.—A. M. McLean.

THE NATURE OF ARMS: An exposition of the meaning and significance of Heraldry with special reference to its nobiliary aspects: By Lt.-Col. Robert Gayre of Gayre and Nigg. XIV + 168 pp. illus. (8 in colour). (Edinburgh: Oliver and Boyd 35s.)

AMONG Edward Gibbon's correspondence is a letter from David Hume, in which, while complimenting the author of *The Decline and Fall*, Hume remarks that he had almost ceased to expect such work from England, where scholars were engrossed in faction. An English reviewer is almost constrained to echo this remark as he reads Col. Gayre's book. Here is a treatise in which the author sets out with perfect clarity the development of armorial bearings in Europe from mediaeval times. This is, in short, a scientific inquiry, conducted with knowledge, but without bias. Too frequently over the last forty years, English heraldic writers seem to have had as their main object the setting out of some personal attack upon another writer. An author of heraldic books in England is apparently good or bad, as he belongs (or does not belong) to some coterie.

Here then is a book of outstanding merit which is likely to become a text book on the subject. There are many particularly valuable portions of the book, especially when Scottish and English heraldry are contrasted and compared. Col. Gayre's main thesis is the equivalence of arms with nobility, a matter which has largely been forgotten in England. He deals very clearly with the Court of Chivalry, revived in England in 1954. It is not, he considers, as effective an instrument in the control of arms as Lyon Court (p. 60). Agreed, and for the author's reason, that English heralds have no Acts of Parliament to back them. Yet he considers (p. 18) that the revival of the Court of Chivalry has disposed of the claim to bear arms by prescription. In theory perhaps, but a court which sits once in 250 years, will, in practice, do little to control arms. This, however, is a minor point in the work which should be read by all interested in the law on heraldry. Incidentally, the modern 'important person' will find some hard sayings (p. 30 et seq.) anent his real status in the eyes of nobiliary law.

It need only be added that the standard of production, including the colour plates, is all that we are accustomed to expect from the publishers. —L. G. Pine.

BOOK PRODUCTION NOTES

by Ruari McLean

FROM the very earliest days after its invention, printing began to serve the humbler needs of the community, as well as supplying the Church with its Bibles, its Prayer and Service Books and its Indulgences. Bill-heads, tickets, receipts, address cards, advertisements, posters, wrapping papers were all required; and these are known as 'Ephemera' (in the British Museum Catalogue, 'Ephemerides') because, like mayflies, their life is short. But fortunately, down the years, a few men have found them worth collecting. John Lewis's *Printed Ephemera* (W. S. Cowell Ltd., £5 5s.) is probably the first book ever devoted

to the subject as a whole: it is a magnificent anthology, beautifully designed by the author (himself a distinguished typographer, as well as collector) and finely printed, with lavish use of colour, by W. S. Cowell Ltd. of Ipswich. Mr. Lewis's own collection started with the chance purchase for a few shillings of a scrapbook which turned out to contain—apart from many other treasures—an Indulgence printed by Thierry Martens in 1497 and a rare Baskerville specimen sheet. The present volume shows seven hundred and thirteen items; they have been selected with a designer's eye and not the least important part of the book is the considerable collection of modern examples, sometimes by famous designers, sometimes—like most of the earlier pieces—anonymous.

A Cleveland Museum of Art volume

The new second edition of Sherman E. Lee's *Chinese Landscape Painting* published by Cleveland Museum of Art, Ohio (and distributed by Prentice-Hall International, Inc., London; 50s.) is an outstanding example of distinguished book design and production. The book has been designed by Dr. Merald E. Wrolstad and entirely produced in Germany. It is set in Hermann Zapf's Palatino, with Post Roman for headings, two faces whose calligraphic qualities make them highly suitable for a book on Chinese art. The printing, of meticulous quality, is letterpress by Brüder Hartmann of Berlin on a dull-coated art paper. Litho might have been preferable for the reproductions but the half-tone blocks, in monochrome and colour, are as good as that process

can be. The binding, in black cloth and dark green paper, is particularly handsome.

The Stinehour Press

Another exceptionally well designed and printed book from America is *Canadian Silversmiths and their Marks*, by John Emerson Langdon: it is a book collector's as well as a silver collector's piece, since it has been designed and printed by the Stinehour Press, Vermont, in a limited edition of five hundred copies only (\$20.00 from The Stinehour Press, Lunenburg, Vermont, U.S.A.).

The Stinehour Press was founded after the war by Roderick Stinehour, in a Vermont farmhouse, and today is one of the few small (but big enough to own two Monotype keyboards) letterpress printing firms in the United States devoted to quality and design: its work is done mostly for scholarly and artistic institutions in Yale, Harvard, Boston and New York. It is linked with the Meriden Gravure Company of Connecticut, who have printed sixty-four pages of collotype illustrations for the present volume and also a large number of close-ups of marks, superbly printed by litho offset, which are interpolated throughout the text.

Good collotype in England

Coins, by R. A. G. Carson of the British Museum (Hutchinson, five guineas) is a compendious volume, unusually well designed and printed. The best feature is sixty-four plates showing both sides of one thousand and sixty-one coins, cut

PHAIDON BOOKS 1962

ITALIAN BAROQUE PAINTING

A new, richly illustrated introduction written by Professor Ellis Waterhouse. 200 illustrations, size 10 × 7 inches. 36s.

TIEPOLO PAINTINGS

A complete catalogue of all the paintings of G. B. Tiepolo by Antonio Morassi, with 96 pages text, and 429 illustrations. Size 12 × 9 inches. £7

MICHELANGELO

A new impression of this standard edition by L. Goldscheider of all Michelangelo's paintings, sculptures and architecture. 400 illustrations, 10 in colour. Size 12 × 9 inches. 47s. 6d.

CARPACCIO

A complete edition of all the paintings and drawings of Carpaccio by Jan Lauts. 260 illustrations, 18 in colour, catalogue raisonné. Size 12 × 9 inches. 90s.

ART AND ILLUSION

A new edition of Professor Gombrich's profound and thought-provoking study of the psychology of pictorial representation. 390 pages, 320 illustrations, 9 in colour. Size 10 × 7 inches. 40s.

BRITISH ART SINCE 1900

The first fully-illustrated anthology of British 20th century painting and sculpture, by Sir John Rothenstein. 155 illustrations, 10 in colour, biographies of the artists. Size 12 × 9 inches. 60s.

VELAZQUEZ

A selection of fifty large-size colour plates of the master's paintings, introduced by Xavier de Salas. Size 12 × 9 inches. 27s. 6d.

RENOIR

Renoir's most appealing paintings are here reproduced in fifty full-page colour plates. Introduction by William Gaunt. Size 12 × 9 inches. 27s. 6d.

Please write for our new illustrated catalogue



PHAIDON PRESS · 5 CROMWELL PLACE · LONDON SW7

out and beautifully printed by The Cotswold Collotype Company: the quality of the reproductions seems completely satisfying and the coins look startlingly three-dimensional.

There are also six hundred and forty-two pages of text excellently designed in Bembo with Castellar for display, well printed by The Anchor Press, Tiptree, Essex.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Scottish Art Review. Volume VIII. Number 4. Glasgow Museums and Art Galleries, Kelvingrove. 2s. 6d.

Aspects of Art Forgery: Papers read by H. van der Waal, Th. Wurtenberger and W. Froentjes, at a symposium organised by the Institute of Criminal Law and Criminology. The Hague, Holland: Martinus Nijhoff (9 Lange Voorhout). Guilders 6.50.

The Caves of France and Northern Spain: a guide: By Ann and Gale Sieveking. London: Vista Books. 30s. net.

La Décoration. Collection Connaissance des Arts. Paris: Hachette. NF. 79.

Oceania and Australia. The Art of the South Seas: By Alfred Bühler, Terry Barrow and Charles P. Mountford. London: Methuen (Art of the World). 45s. net.

A Dictionary of Flower, Fruit and Still Life Painters. Vol. I. 15th-17th Centuries: By Sydney H. Pavière. Leigh-on-Sea, Essex: F. Lewis (Publishers) Ltd. £10 10s. net (limited to 500 copies).

Domanovszky: By Zsuzsa Fehér. Budapest V: Corvina Press (Váci Utca 12).

Japanese Art: By Raymond Johnes. London: Spring Books. 15s.

Jaarboek. Koninklijk Museum voor Schone Kunsten. Antwerp. 1954-1960. Antwerp: Koninklijk Museum voor Schone Kunsten (Plaatsnijdersstraat 2).

Books and The Belgrave Library

Readers, especially in some of the remoter parts of the world, may like to know that any book reviewed on these pages, or shown under 'Books Received', can be ordered by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

STEAMERS



FLEETWOOD and BOSTON.

Chesapeake and Ohio Railroad Packets.

Daily at 4 P. M. from Wharfboat foot of Main Street.

Connecting at Huntington with passenger trains for all points in Kanawha Valley, White Sulphur Springs, Richmond, Norfolk, Baltimore, Washington, New York, Charleston, S. C., Savannah, Augusta, and all points East and South-west.

Tickets sold at 171 Walnut street, Gibson House, on board Steamers, and at Company's Office.

WASH HONSHALL, Supt.

T. N. JOHNSON, Sec.

A steamship notice c. 1879, from Boston, Massachusetts. An illustration from John Lewis's *Printed Ephemera*, reviewed on page 191.

Old English Furniture. A Simple Guide: By Hampden Gordon, C.B. (First edition, July 1948.) London: John Murray. 5s. net.

Les Vitraux Médiévaux conservés en Belgique. Tome I. 1200-1500: By Jean Helbig. Bruxelles: Le Ministère de l'Éducation Nationale et de la Culture avec l'Appui de l'UNESCO (Fonds Commun des Musées d'État, 155, rue de la Loi). B.francs 800.—.

The Private Library. Volume 4. Number 3. July 1962. London: The Private Libraries Association (65 Hillway, N.6). For members only.

The Broadside Ballad. A Study in Origins and Meanings: By Leslie Shepard. London: Herbert Jenkins Ltd. 42s. net.

Strutture e Stile. Pitture e Sculture di Artisti d'Europa, America e Giappone. Turin 18 July—5 August 1962. Turin: Galleria Civica d'Arte Moderna.

How the Greeks Built Cities: By R. E. Wycherley. (Second Edition.) London: Macmillan & Co. Ltd. 25s. net.

The Art of Carl Fabergé: By A. Kenneth Snowman. (Revised and enlarged edition.) London: Faber & Faber. £6 6s.

A History of Fine Art in India and Ceylon: By Vincent A. Smith. Third edition revised by Karl Khandalavala. Oxford University Press. £8 net.

Journal of Glass Studies. Volume IV. Corning, N.Y.: The Corning Museum of Glass (Corning Glass Center). \$5.— in U.S.A. Foreign orders \$5.50.

The Windsor Chair: By Thomas H. Ormsbee. London: W. H. Allen & Co. 63s.

Medieval Cairo and the Monasteries of the Wādi Natrūn. A Historical Guide: By Dorothea Russell (Lady Russell Pasha). London: Weidenfeld & Nicolson. 42s. net.

The First Book of Theodosius called The Gate: Written and illustrated by Raymond Lister. Golden Head Press Ltd. (26 Abbey Road, Cambridge). 5 copies, numbered and signed, containing original miniature, £4, post free. 20 copies, numbered and signed, 30s., post free. Unlimited edition, 5s., post 6d.

Leeds Art Calendar, No. 50, 1962. Leeds: Temple Newsam House. (Subscriptions from: The Hon. Treasurer, E. J. Arnold & Son Ltd., Butterley Street, Leeds 10.) 3s. plus postage. 13s. per annum, post free.

Museums and Galleries in Great Britain and Ireland, 1962/3. London: Index Publishers Ltd. (69 Victoria Street, S.W.1). 2s. 6d. From publishers 3s. 3d. including postage and packing.

Clockmaking in Oxfordshire 1400-1850: By C. F. C. Beeson. The Antiquarian Horological Society (Hon. Chairman Publications Committee: P. G. Dawson, 53 Lyndhurst Avenue, Friern Barnet, London, N.12).

Catalonian Paintings of the Romanesque Period: By Fritz Hermann. Hallwag, Berne (distributed by George Philip & Son Ltd., Victoria Road, London, N.W.10). 8s. 6d. net.

Antique Collectors' Dictionary: By Donald Cowie and Keith Henshaw. London: Arco Publications. 25s.

The Old Water-Colour Society's Club. The Thirty-seventh Annual Volume: Edited by Adrian Bury. London: Royal Water-Colour Society (26 Conduit Street). Issued only to members.

A Dictionary of Modern Sculpture: By Robert Maillard (General Editor). London: Methuen & Co. Ltd. 45s. net.



As specialists we carry one of the largest stocks in the world on fine arts. Enquiries for books reviewed here or any other art book, will have our immediate attention.

72 Charlotte Street

London W.1

Thomas Wagstaffe, London Quaker clockmaker

MARTHA GANDY FALES

TODAY Thomas Wagstaffe (1724-1802), the London Quaker clock and watch maker, is perhaps better known in America than in England, because of the large amount of export business he did with the American colonists. His shop at 33 Gracechurch Street, City of London—on the corner of 'Nags Head Court', according to a letter written by the Philadelphia goldsmith, Joseph Richardson—bore the sign of the Ship and Crown, giving an indication of Wagstaffe's interest in trading overseas.

It is generally believed to have been his Quaker affiliations which brought Wagstaffe in close contact with American merchants and craftsmen. Britten's list of clockmakers includes the information that 'members of the Society of Friends, when visiting London, were accustomed to lodge at Wagstaff's house, and on their return frequently took one of his clocks with them'.¹

Indeed it is in the Quaker centre of Philadelphia that Thomas Wagstaffe is best known. One author suggests there is some evidence that he owned land in Pennsylvania but it is not known if he ever came to America.² There is record, however, of a James Wagstaffe, possibly a relative of Thomas, whose affiliation with the London Society of Friends was transferred to Philadelphia in 1749, and about whom there are records in the Quaker meetings of the area until 1764 when he was disowned for disunity. This may be the same James Wagstaffe or his son who was a journeyman in the shop of the goldsmith John Fitch of Trenton, New Jersey, about 1773 to 1776.³

Thomas Wagstaffe was a devoted Quaker who published a series of 'Memorials of the Virtuous Lives, Services, and Dying

PIETY PROMOTED,
IN
BRIEF MEMORIALS
OF THE
VIRTUOUS LIVES,
SERVICES,
AND
DYING SAYINGS,
Of several of the
PEOPLE called QUAKERS.

THE EIGHTH PART.

THE SECOND EDITION.

By THOMAS WAGSTAFFE.

Light is sown for the Righteous, and Gladness for the
Upright in Heart. Psal. xcvi. 11.
The Righteous hath Hope in his Death, Prov. xiv. 32

L O N D O N :

Printed and Sold by MARY HINDE, at
N^o 2, in George-Yard, Lombard-Street.

M DCC LXXV.

CARD
CATALOGUE

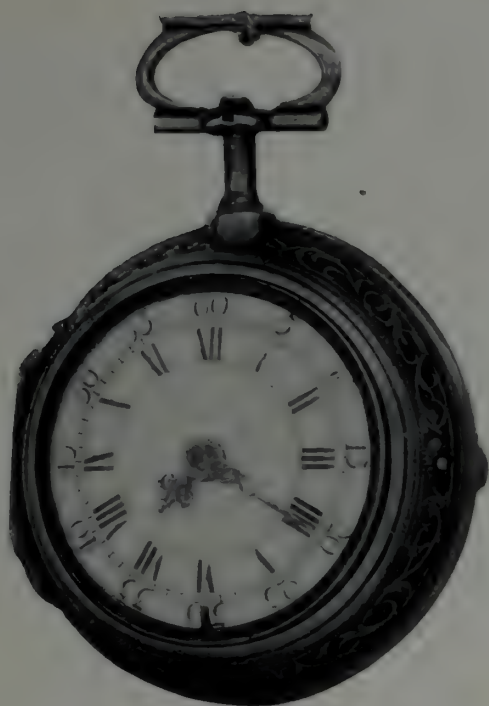
1. Title page of the eighth part of Thomas Wagstaffe's *Piety Promoted*, printed in London in 1775 and sold by Mary Hinde, Lombard Street. Other parts of this work were published separately. Courtesy of the Essex Institute, Salem, Massachusetts.

Sayings, of several of the People called Quakers', under the title of *Piety Promoted*. The eighth part of this series published in 1775, owned by the Essex Institute in Salem, Massachusetts (No. 1), is particularly interesting because it includes a memorial to Sarah Wagstaffe of Chipping Norton, Oxfordshire, the widow of Thomas Wagstaffe, formerly of Banbury. She was born in 1695 and lived in London and died in 1771. Although the text does not specifically say so, these were probably the author's parents.

The book also includes a number of Philadelphia Friends' memorials, indicating how well acquainted Wagstaffe was with these people. Israel Pemberton is mentioned as one of the Friends in this work, and in the Historical Society of Pennsylvania remains the proof of actual correspondence between Thomas Wagstaffe and Israel, as well as John, Pemberton.

Hornor's *Philadelphia Blue Book* mentions that such Philadelphia merchants as Joshua, Thomas, and Miers Fisher had business dealings with Wagstaffe and that Phineas Bond, Jr. wrote to Judge Jasper Yeates from London on 27th January, 1771 that Wagstaffe's 'character as a workman and a man of integrity is much respected here'.⁴

It was to Phineas Bond that Wagstaffe wrote on 22nd February, 1774, enlisting his aid in the collection of a debt due to him



5. Repeating watch in pierced silver case made by Thomas Wagstaffe. Courtesy of the Metropolitan Museum of Art, New York.



6. Watch made by Thomas Wagstaffe. Courtesy of The British Museum, London, England.

from Jonathan Potts of Reading, Pennsylvania, his friend Thomas Fisher having been unsuccessful in his efforts on behalf of Wagstaffe. In 1767 Potts got two topazes set in gold, a coral, and a gold watch. The coat of arms cut into the two topazes had been looked up at the Office, presumably the Office of Heraldry, by Wagstaffe and he accordingly charged Potts for this service (No. 2) Wagstaffe explained to Bond, 'His Br Jos^h writes word he is able to pay as his Bussiness is from 600 to 700 £ P annum. He will probably Object to a part for a Clock Case damaged at Sea that was Shipd in good order & quite safe when shipd & was no Part of my Present Demand but was paid for Before he left this City...'⁵

Collecting payments of debts was evidently one of the big hazards of Wagstaffe's overseas business. In 1763, while in London, Captain Charles Ridgely bought goods from Wagstaffe, 'chiefly plate', amounting to £64 18s. 6d. It took many letters and six years before he received payment from Ridgely who had returned to Maryland. Collection of the debt was made finally through Joshua Fisher & Sons of Philadelphia and the story of it is told by W. D. Hoyt in the *Maryland Historical Magazine* (June, 1950) under the title, 'A London Shopkeeper's Struggle to Recover a Colonial Debt'.

More satisfactory dealings were engaged in by Richard Wistar who wrote on 11th November, 1768 to Thomas Wagstaffe (No. 3):

'My Brother Greenleafe has Imported Severall Clocks (at Least 3) of thy make for me. One of Which I had at my Glassworks, but a friend taking a Liking to it I have Sold it and now want to have it Replaced, the One I have Sold was a Square face 8 day Repeating Clock Telling the day of the Month & the Weights were Cased with brass and Cost £4-4. As I have been a Sort of a Customer perhaps thou Will Lett me have a Plain Arch Face for the Same price, as I Apprehend there no more Clock work in One than in the Other and I suppose the

Difference is only in the Arch plate, but I Would not bear hard the One thou sends Lett it be Arch or Square. I Would have as Good as thou Can Possibly afford (the Last was an Extra Good one) and Shall be Glad to have a Good Bell that will sound Very Loud & Clear & to have One fault Rectify'd which the other had which was that of Striking too fast. I may perhaps have more of thy Clocks for if any person should Take a Liking to it when it is up I would Spare it & Send for Another. Upon thy Delivering the Clock, to Cap^t Story he will pay thee for it. I having Sent £4.4 Sterling by him.'⁶

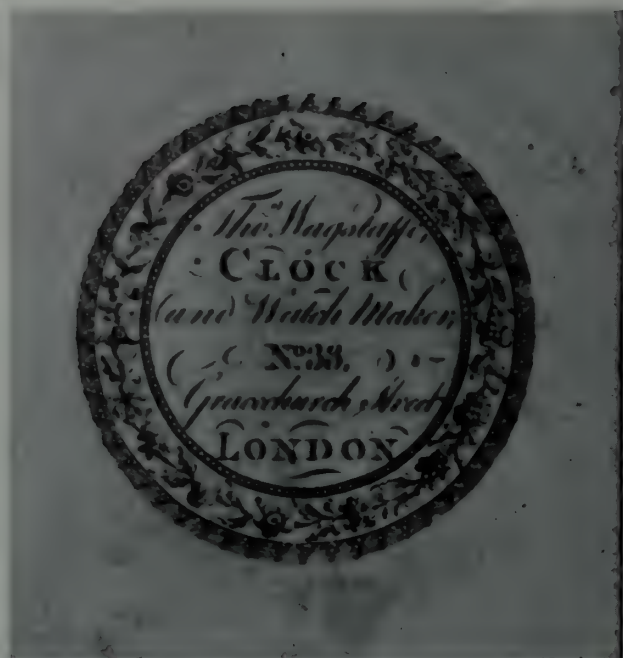
Joseph Richardson, the Philadelphia Quaker goldsmith, also ordered goods from Wagstaffe, as is revealed by his Letter Book in the Downs Manuscript Library at the Henry Francis du Pont Winterthur Museum. From Wagstaffe, Richardson got watches, tools, and scales and weights in wainscot boxes. Some silver plate was ordered by Richardson, but the American goldsmith soon directed himself to the people who supplied Wagstaffe.

The silver watches Richardson ordered varied from those costing 55 shillings to £3 and especially good watches costing £5 or five guineas, some of which were specified as having enamelled faces. In one order for watches Richardson requested they 'be Set to time before they are Ship^t'. He also asked Wagstaffe to send the prices of eight-day clocks but as there were no subsequent orders for these in his Letter Book, it is unlikely that Richardson ever ordered any of these.

The extent of Wagstaffe's trade in America is indicated by the places where his works have been found. Hornor mentioned finding a clock wheel with *Thomas Wagstaffe* incised on it used in the construction of a clock, the dial of which was marked by Augustine Neisser of Germantown, Pennsylvania.⁷

Eighteenth-century advertisements of lost watches are also helpful. In the Newport, Rhode Island, *Mercury* on 19th January, 1786, John Earl advertised (No. 4):

'Stolen out of the House of the Subscriber last Night a SILVER



7. Trade card of Thomas Wagstaffe, 33 Gracechurch Street, London, c. 1782. Probably served as a watch paper as well. Courtesy of the Heal Collection, The British Museum.



8. Trade card used by Thomas Wagstaffe, in Carey Lane near Goldsmiths Hall, London, sometime between 1745 and 1758. Courtesy of the Heal Collection, The British Museum.



9. (Facing) Wall clock still hanging in the library of the Pennsylvania Hospital to whom it was presented by Thomas Wagstaffe in 1764. Courtesy of the *Pennsylvania Hospital*, Philadelphia, Pennsylvania.

10. Wagstaffe clock in mahogany case made and labelled by the Philadelphia cabinetmaker William Connell, c. 1760-1775. Courtesy of *The Henry Francis du Pont Winterthur Museum*, Winterthur, Delaware.

11. Wagstaffe clock in elaborately carved, Chippendale style, mahogany case made in Philadelphia, c. 1770. Courtesy of *The Henry Francis du Pont Winterthur Museum*, Winterthur, Delaware.



10



11

WATCH almost new, Maker's name, Thomas Wagstaff, had a braided green Silk and Worsted String, in Room of a Chain, a Copper Hook as Part of a Woman's Equipage; the Chrystal crack'd considerably.'

From the *Maryland Gazette*, 10th August, 1775, the following advertisement was taken:

'Lost at Capt. William Caton's tavern in Annapolis, a plain silver watch, Thomas Wagstaff, maker, London, number 5928'.

Brice Howard of Anne Arundel County advertised in *The Maryland Journal and Baltimore Advertiser* on 31st August, 1784, that his house had recently been broken into and a watch was stolen which bore Wagstaffe's name, London, number 5707, and had in it the watch paper of Thomas Lampe who had recently repaired it.

In the Metropolitan Museum of Art there is a watch from the

Morgan Collection which is signed on the movement and cover, *Thomas Wagstaffe, London* (No. 5). It is a repeating watch in a pierced silver case. The thumbpiece of the outer case is a diamond and the diameter of the case is $2\frac{1}{8}$ inches. Another watch, marked on the dial *Wagstaffe London*, is in the British Museum (No. 6). The case, hall-marked London 1782, is of a plainer sort. There is a day of the month scale on the white enamel dial. Evidently Wagstaffe's export business extended to Russia since this watch and another in the British Museum have Russian histories of ownership. Britten's list of clock and watch makers also records a mahogany longcase in the Kasan Cathedral in St. Petersburg.

Undoubtedly for use in such watches as a watch paper was the trade card in the Heal Collection, British Museum, which gives Wagstaffe's address as No. 33 Gracechurch Street, London (No. 7). In the London directories, Wagstaffe is listed at this

address from 1768 to 1793 and the style of engraving on the watch paper would indicate its use during the latter part of his career. As early as 7th December, 1758, Joseph Richardson of Philadelphia gave Wagstaffe's address as 'the Corner of Nags head Court In Grace Church Street'; so that it was some time prior to December, 1758, that Wagstaffe used the very handsome rococo trade card, also in Heal Collection, British Museum, which gives his address 'in Carey Lane near Goldsmiths Hall London' (No. 8). The rococo style of the engraving of this trade card would suggest a date of about 1750. Within a beautifully engraved cartouche, is the dial for a calendar clock displaying a different engraved border for each month on the dial.

One of the earliest known examples of Wagstaffe's work in America is a large wall clock (No. 9), eighty-one inches in circumference, which Wagstaffe himself presented to the Pennsylvania Hospital, an institution founded in 1751 largely by Quakers and the first of its kind in the American Colonies. His letter explaining the gift was written from London on 16th August, 1764, and was recorded in the Minutes of the Hospital's Board of Directors.

'Esteemed Friends.—The Regard I bear the Province of Pennsylvania, Respect to the City of Philadelphia in particular & Esteem for its Inhabitants, The Distinguishing marks of the Favours I have received from them Claim my acknowledgements and as a small Token thereof Present them with a Spring Dial for the use of the Pennsylvania Hospital to be fixed up therein at the Direction of the Managers. In the Performance whereof I have not so much Consulted Ornament & Elegance as real Usefulness being executed in the best Manner for Keeping Time. I request your acceptance thereof and am with Real Esteem Your Assured Fr'd, Thos. Wagstaffe.'⁸

Wagstaffe's name is also among those listed by the *Pennsylvania Gazette* on 11th July, 1765 as contributing to the Pennsylvania Hospital, 'Thomas Wagstaff London clockmaker £17'.

Thomas Wagstaffe is best known in America, however, for the clocks he shipped there which were then put in tall cases made by American cabinetmakers. The best documented example of this sort is a tall clock showing the phases of the moon which is in the Henry Francis du Pont Winterthur Museum, signed on the dial *Thomas Wagstaffe London*, and housed in a mahogany case in the Chippendale style labelled by the Philadelphia cabinetmaker William Connell, who worked at Third and Spruce Streets about 1760 to 1775 (No. 10).

A more elaborately carved Philadelphia longcase clock, also at the Winterthur Museum, contains another of Wagstaffe's clocks, which in this example records the days of the month but not the phases of the moon (No. 11). This handsome clock stands 118 inches tall and has a silvered dial surrounded by beautiful pierced rococo spandrels. Still another Wagstaffe clock, in a walnut case of an earlier style with ball feet, was advertised by a Philadelphia dealer in *Antiques* magazine in March, 1931.

One of the most interesting Philadelphia-owned Wagstaffe clocks is the one owned originally by Daniel Wister who ordered it about 1760 for his bride Lowry Jones (No. 12). It is now in the possession of the original owner's great-great-granddaughter, having been owned at one time by Owen Wister, author of *The Virginian*, and also by Charles J. Wister who composed a poem inspired by the Wagstaffe clock, parts of which follow:

'It stands in the corner of the room,
Behind the door in the shade and gloom,
In a heavy antique case;
Rich mahogany, maple, and oak,

Battered and scratched and dim with smoke,
And the hands are bent on the face.

The knob and hinges are red with rust,
The top of the mouldings covered with dust,
The panels are yellow with stains;
And a ragged web like a tattered pall,
Runs from the side to the white-washed wall,
And over the window-panes.

The pendulum swings, the wheels go round,
Making a dull monotonous sound,
And the vanishing moments fleet;
A tick like the falling of grains of sand,
As if time was pouring from out his hand,
The dust of years at his feet.

Years have vanished—forgotten years—
With all their sorrows and sins and tears,
And left their mark on the hall;
The old have died—the young grown old,
Generations have gone to mould;
And the clock survives them all!⁹

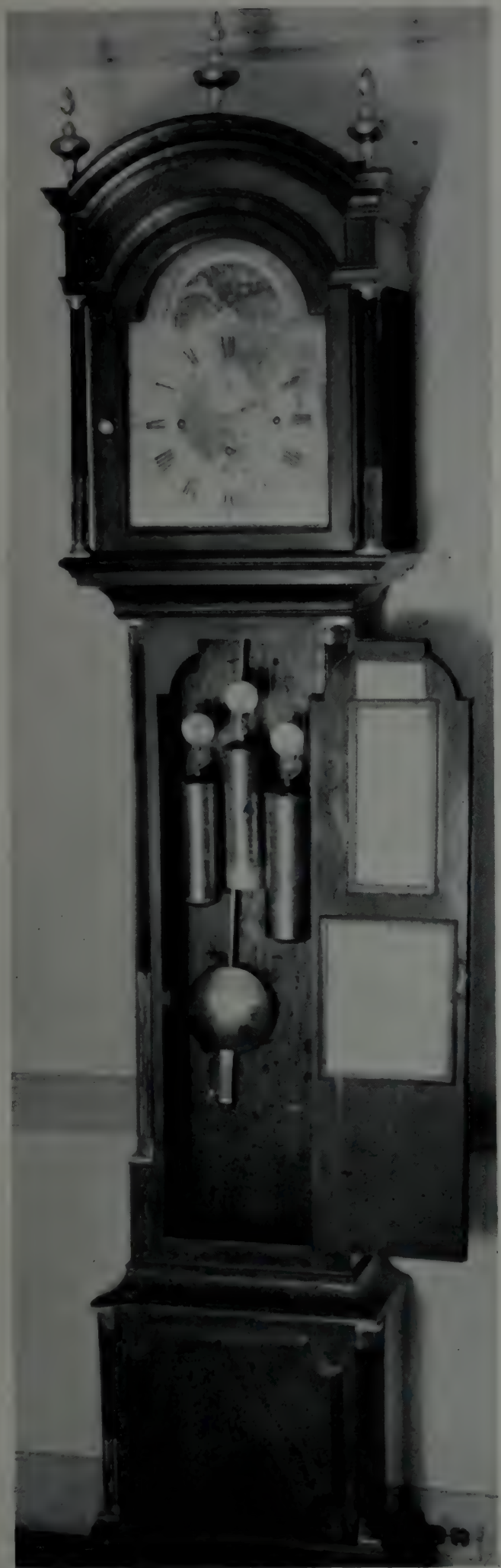
That the clock was never in such a dilapidated state as the poem suggests is proven by a complete list of repairs made to the clock kept by this same Charles J. Wister beginning in the year 1829 and by his son who continued the tradition until 1888. It was the latter who also attached to the inside of the door a letter given him in 1896 by a friend, Mrs. Benjamin Smith, having nothing to do with this particular clock, but written by Thomas Wagstaffe in 1785 to Samuel R. Fisher, merchant, of Philadelphia, mentioning Fisher's orders for clocks.

The Wister clock is housed in a handsome mahogany case 90 inches high with brass finials. It has brass fittings on the quarter columns, including brass stop fluting. The face of the clock, which was silvered about 1886 (No. 13), shows the days of the month as well as the phases of the moon.

That Wagstaffe clocks were known and used in New England also, and sometimes were housed in lacquered or japanned cases, is evidenced by an example from the estate of Harry W. Weeks of Framingham, Massachusetts which is illustrated in Wallace Nutting's *Furniture Treasury* and which has an arched-top lacquered case.¹⁰

Another example is in the Peabody Museum in Salem, Massachusetts, and is contained in a case probably made in London, the japanning of it being largely gilt on an olive-green ground (No. 14). The clock was bequeathed in 1926 to the Peabody Museum by Miss Mary T. Saunders who left a memorandum saying the clock was imported by Jonathan Peele, one of Salem's leading merchants in the eighteenth century, and telling of its subsequent owners and the houses in Salem in which it stood prior to the date of the bequest. A detail of the clock face (No. 15) shows a delicately engraved dial enhanced by rococo gilt-brass spandrel mounts.

The case of this clock is very similar to that of a tall clock privately owned by a descendant of its original owner who lived in Providence, Rhode Island (No. 16). Both have the same faces, name pieces, mounts, and hands; although it appears that the central area of the Providence clock has been silvered. While the design of the lacquered cases is similar in having clusters of flowers at the bottom of the door, a bucolic scene in the centre,



12. Wagstaffe clock with original works ordered by Daniel Wister of Philadelphia, c. 1760, for his bride Lowry Jones and now owned by their great-great-great-granddaughter. Courtesy of Mrs. Joseph L. Eastwick.

13. Detail of Wister clock. Courtesy of Mrs. Joseph L. Eastwick.



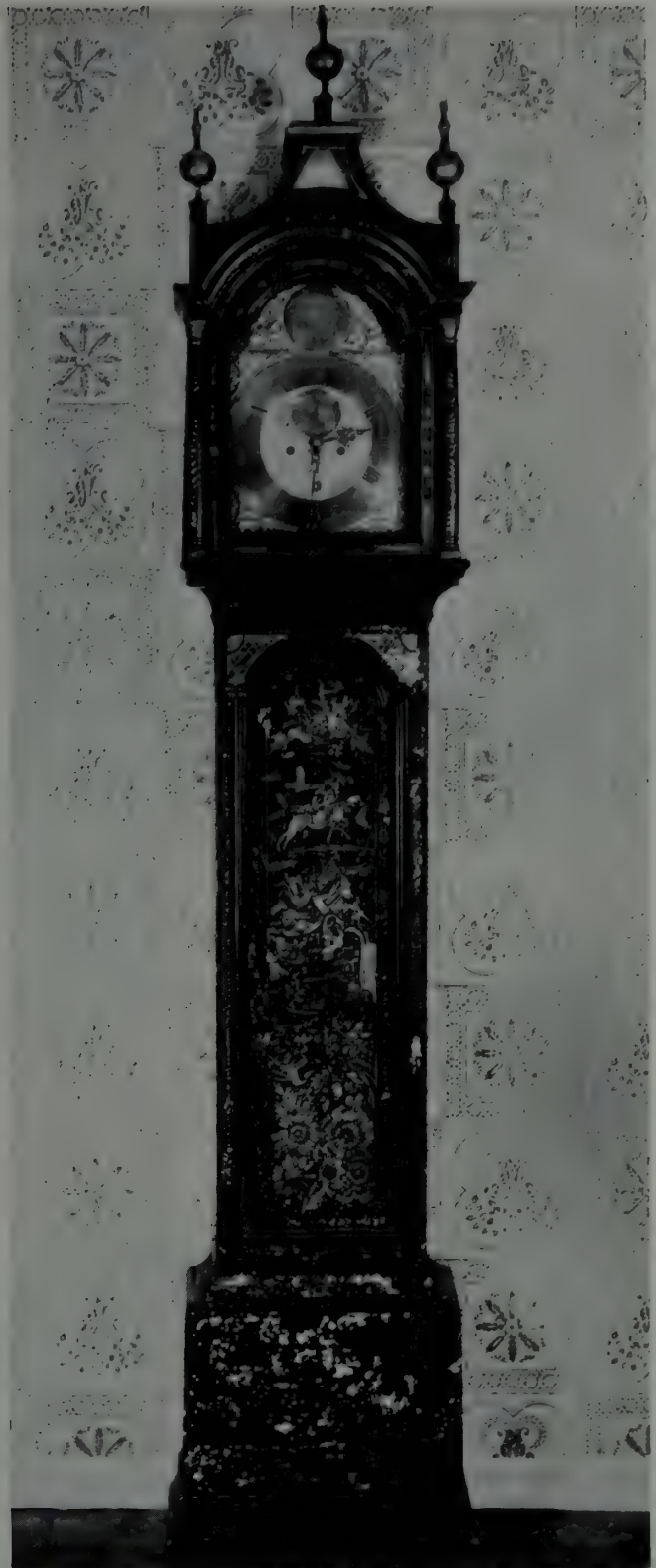
14. Detail of Wagstaffe clock imported by Jonathan Peele, one of the leading merchants of Salem, Massachusetts, in the last half of the 18th century. Courtesy of the *Peabody Museum*, Salem, Massachusetts.



15. The Peele clock. Courtesy of the Peabody Museum, Salem, Mass.

two men on horseback and another grouping of flowers at the top of the door, the Providence clock has diapering in the spandrels above the door, decoration on the columns and the upper part of the hood, as well as more elaborate painting around the glass door in the hood.

It is interesting that from the examples extant and known today it appears that the New England customers preferred to have their Wagstaffe clocks in English-made lacquered cases while the Philadelphia customers preferred to have their own cabinetmakers provide the cases. In any event, had Thomas Wagstaffe not had such an extensive trade in clocks and watches with Americans, very little would be known of him today.



16. Wagstaffe clock in lacquered case originally owned in Providence, Rhode Island, and now in the possession of a descendant of the original owner. Courtesy of Mr. and Mrs. John C. West.

¹ *Britten's Old Clocks and Watches and their Makers*, London, 1956, p. 491.

² George H. Eckhardt, *Pennsylvania Clocks and Clockmakers*, New York, 1955, p. 136.

³ Carl M. Williams, *Silversmiths of New Jersey*, Philadelphia, 1949, p. 134.

⁴ W. M. Hornor, Jr., *Blue Book of Philadelphia Furniture*, Philadelphia, 1935, p. 130.

⁵ Historical Society of Pennsylvania, Cadwalader Collection.

⁶ Quoted by Milo M. Naeve, *Winterthur Newsletter*, April 28, 1959, from the manuscript book of Richard Wistar, courtesy of Miss Elizabeth Morris Wistar.

⁷ *Op. cit.*, p. 126.

⁸ Quoted by George H. Eckhardt, *Pennsylvania Clocks and Clockmakers* (New York, 1955), p. 136.

⁹ This poem was found on the desk of Charles J. Wister, who died in 1865. It appeared in *The Labor of a Long Life. A Memoir of Charles J. Wister*, Part II, Germantown, 1886.

¹⁰ Volume II, New York, 1948, No. 3343.

The Connoisseur in America

M-L. D'OTRANGE MASTAI

A Daumier Exhibit

ONE of the newest art museums in America, The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts serves as the depository for a large collection quietly brought together over a lifetime by two passionate and very knowledgeable collectors: the late Mr. and Mrs. Robert Sterling Clark. Because the works are never sent on tour many of them are almost unknown, for they were not exhibited to the public before the foundation of the museum. Therefore a visit to this out-of-the-way treasure trove proves unusually rewarding. Apart from the permanent exhibits, the vast resources of the collections are drawn upon to furnish material for special shows devoted to one artist.

For instance 'Exhibit Nineteen: Daumier' comprises twenty-two items: two important oils, three watercolours, and seventeen lithographs. The two paintings are *The Print Collectors*, illustrated here; and *The Artist*, a work famous for the dramatic lighting scheme. The artist painted two other versions of this picture, one can be seen at the Barnes Foundation, Pennsylvania, and the other at The Phillips Gallery, Washington.

Not only the admirable talent but also the personal character of Daumier have earned him a special place in the affection of Americans, who respect his uprightness, his devotion to republican principles, and his sense of social justice. But if Daumier could be mordantly sarcastic when portraying judges, lawyers, politicians, and other public servants (they were his pet aversion) he could also soften the barbs so that they caress rather than pierce. To no one was he quite as indulgently if quizzically kind however as collectors and connoisseurs, who, after all, had a special claim for leniency; while they did little for the living artist, they at least paid him some sort of tribute after his death. But even for such small recognition, Daumier was willing to forgive much. Nowhere perhaps has he shown art lovers in such a sympathetic guise as in the painting now at the Clark Institute. In human appeal it certainly goes far beyond the famous *Print Lover* (*L'Amateur d'Estampes*) which shows a collector diligently searching through a large portfolio on a dealer's counter. Here, particularly in the benevolent silver-haired figure, it is not so much the fixation of a compulsive mania that is expressed, as a feeling of genuine appreciation. We know beyond any doubt that the print held in the collector's hands is not only rare, possibly even a bargain, but also very beautiful. Such mildness is a mood seldom encountered in Daumier's savage and acrid *oeuvre*.

A Cupid for Cleveland

A MAJOR work by Jacques Louis David has recently been purchased by the Cleveland



(Above) Honoré Daumier. *The Print Collectors*, oil on panel, 12 × 16 inches. The Sterling and Francine Clark Art Institute.

(Below) Jacques Louis David. *Cupid and Psyche*, oil on canvas, 71½ × 94½ inches. The Cleveland Museum of Art.



Museum of Art. *Cupid and Psyche* (L'Amour et Psyche) was executed during the exile of the artist in Brussels after the downfall of Napoleon. David (whose admiration for the greatness of Classical Greece and Rome, political as well as artistic, had long antedated the Revolution) remained a staunch republican as late as the Consulate, but from then on became an ardent follower of Bonaparte and devoted himself single-mindedly to the Imperial cause. In spite of the admiration he sincerely professed for it, the essential significance of Hellas, its effortless grace and divine harmony, always remained beyond his grasp. To go no further than his own homeland for comparison: David's temperamental inclinations drew him closer to the severity of Corneille than to the suavity of Racine. He found the inspiration for what is admittedly his greatest work: *The Oath of the Horatii*—rather in Corneille's tragedy than in the original Latin source. His paintings abound in reminders of *honneur et gloire*; very seldom do they reflect something of *la douceur de vivre*. His stern temper, revolutionary in the first stage, harshly disciplinarian in the second, did not willingly unbend to frivolities. In his youth, the mood of the times had called for such themes as *Cupid and Psyche*, and in his old age the turn of the wheel was to bring about the same demand.

The painting now in Cleveland was commissioned by Count Sommariva and is a remarkable technical achievement though the general conception is imbued with undeniable if somewhat frigid grace. Actually, the main interest of the painting is to be found in the revelation of that unconscious self which not even the sternest will can restrain and conceal entirely. Here David tells us that however much he might theoretically prize Classical grandeur, he was at heart a French realist. Disregarding the faintly cloying attitude of Psyche and the boyish impudence of Cupid, and the star-spangled velvet, golden canopy, etc., the eye is drawn to an apparently unimportant but actually vital detail: the rumpled bed-clothes at the foot of the couch. No artist of the classical period would have consented to immortalize this crumpling, nothing less than an ill-made bed. But in David lived on something of the soul of the earnest and devout men who had ennobled the trivialities of daily life by constant reference to an ultimate reality. On this couch of love David has displayed folds, glazed by the same cold white light, that recall the wimples of the Jansenist nuns of Port Royal, as portrayed by their sympathizer, the serious and god-fearing Philippe de Champaigne in whose tradition he painted.

Should we then blame David for not having kept faith with his true self and having affected unnatural trappings? Yet it may be that his undoubted greatness is the result of this basic dissonance; the tension of this inner conflict created a note, harsh and not always unreservedly pleasing, but powerful and in its aloofness deeply moving. David the Neo-Classicist may be said indeed to be a true forerunner of Romanticism, one of the first victims of the *mal du siècle*.

The painting was among those from the Successions Murat, disposed of at the Palais Galliera, 2nd March 1961.

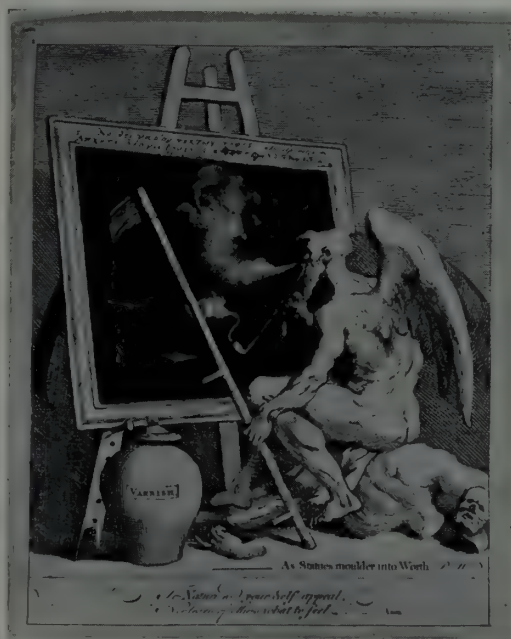


Thomas Rowlandson. *The Return*, etching. The Metropolitan Museum of Art.

Hogarth and Rowlandson

THE Brooklyn Museum's collection of Hogarth's prints, considered one of the most complete in the country, was the bequest of Samuel E. Haslett in 1922 and is now on display in the museum's Print Galleries, where it will remain until 27th January, 1963. The earliest print in the show is *The Lottery*, engraved by

Hogarth in 1721 when he was only twenty-four. The latest is *The Bench*, completed the day before the artist's death on 25th October, 1764. We could hardly expect a more thorough coverage of an artist's career. The famous cycles are well represented: *A Rake's Progress*, *Hudibras*, *Industry and Idleness*, *A Harlot's Progress*, and *Four Times a Day*.



William Hogarth. (Above) *Time Smoking a Picture*, etching and mezzotint. (Right) *Night*, engraving. The Brooklyn Museum.



Hogarth is best renowned for these series which met in his own day with immediate and overwhelming favour: there were twelve hundred London subscribers alone on the pre-publication list for *A Harlot's Progress*. Nowadays the moral and social impact has dwindled, and the topical allusions remain lost to all but erudite historians of the period. It is sometimes suggested in this respect that such works as the one illustrated here—a superlative artistic achievement—should not be allowed to stand on their merits alone but should be accompanied by a detailed commentary. A parallel with Bosch and Goya arises immediately for we need no such glossary to admire and intuitively absorb the essential significance of their fables which as with those of Hogarth are works of art primarily and social satire only secondarily. It follows therefore that we can accept the penetrating analysis of Charles Lamb: that Hogarth's representations 'are indeed books; they have the teeming, fruitful, suggestive meaning of words. Other pictures we look at—his prints we read'. Hogarth has been compared with the great English essayists of the 18th century, as he also might be with the French satirists of that period: La Bruyere and Boileau. Particularly the latter, who did for the Paris of his age, what Horace and Juvenal had done for ancient Rome, and what Hogarth was then doing for London. The universal appeal of Hogarth can properly be appreciated if we realise, for instance, that the scene 'Night' illustrated here might well serve in its essentials as an appropriate illustration to Boileau's famous Satire, *Les Embarras de Paris*. His was the universal language of the human face, the telling look, the revealing gesture that betrayed the deep seated emotions to his unsparing eye. Indeed, Hogarth had followed to the letter the savage injunctions of his contemporary and fellow satirist, Dean Swift:

'Draw the beasts as I describe them;
Form their features while I gibe at them;
Draw them like, for I assure ye!
You will need no caricature;
Draw them so that we may trace
All the soul in every face.'
(Lines to Hogarth from Swift's *Legion Club*.)

'Draw them like . . .', would that Rowlandson had also at all times heeded that warning. All too often his later work was spoiled by an exaggeration of grossness that often falls very wide of the mark. Yet, how little need there was for him to force the note, when he could hardly draw a line that was not eloquently mordant, when he also possessed the (usually contradictory) ability of rendering supremely well, with the merest touches, the sweet poetry of Nature which served as a most effective foil to his pitiless recordings of human foibles.

It must be regretted that the exhibition of Rowlandson's works at the Metropolitan Museum, which was held there concurrently with the show of English Drawings and Water-colours from British Collections and which it admirably complemented, could not have been shown also for the duration of the Hogarth show in Brooklyn.

In connection with the Rowlandson exhibition, A. Hyatt Mayor, Curator of Prints at the Metropolitan Museum, commented: 'When we

try to imagine England in the early eighteenth century we see it through Hogarth, and when we move on to the age of our Revolution and the Napoleonic Wars, we see England through the thousands of prints and water-colours of Thomas Rowlandson, who was born in 1757 and died in 1827'. The interval between these dates is significant, for, as Mr. Mayor further pointed out, Rowlandson actually stood on the brink of our modern age: ' . . . the Victorian apocalypse was germinating during his entire lifetime, for he was ten when the first cast-iron rails were laid at a minehead for horses to pull cumpcarts. He was twelve when Watts patented his steam engine, and in his teens when waterpower began to drive machinery in cotton mills. When he was nineteen, the United States declared their independence, England began to import wheat instead of exporting it, and Adam Smith established modern economics by publishing his *Wealth of Nations*. He was twenty-two when England built the first iron bridge, which still bears traffic today. . . . He was fifty when Robert Fulton established the first regular steamship service, and fifty-seven when George Stephenson built the first practical locomotive. Two years before he died, the first short steam railroad began its regular run. . . . The scramble of democracy was on'.

How close Rowlandson is to us is well shown in an informal portrait of the satirist by 'Antiquity Smith' which is also in the Museum collection. This pen and wash drawing shows Rowlandson in the Print Room of the British Museum, where seated at a table, the old artist seems to be engaged in either taking notes or reproducing a drawing; he is bent in close attention over his note-book. But the startling thing is that the delineator of *Vauxhall* (1785), *The Gambling Table at Devonshire House* (1791), and *The Glorious Victory over the French Fleet off the Nile, the 1st of August 1798*, is suddenly revealed in the unexpected guise of a Victorian gentleman. He might have stepped out of the pages of Dickens, and posed for Cruikshank: with his bald pate, long hair feathering out on both sides of the skull, high white stock, steel glasses precariously perched over his long thin nose, and the general air of matter-of-fact and business-like attention to prosaic reality more commonly associated with the prime movers of the Industrial Revolution than with a man who, like 'Antiquity Smith' might have been 'kissed by the beautiful Mrs. Robinson and patted on the head by Dr. Johnson'.

A Léger Masterpiece

IF *La Grande Parade* cannot be said to have been the very last work of Fernand Léger, it may well have been his last thought. Theoretically it was completed in 1954 (his seventy-third year), but as late as 1955, the year of his death, the artist saw fit to make yet one more correction. This was fated to be the final one, and the great work remains without a signature.

Like all of Léger's major designs, this deceptively naive composition (on the circus theme) composed of broad planes, 'stained glass' outlines, and with an effect of basso-relievo throughout—the result of very subtle and delicate



shading, was actually preceded by long preparation and brought to perfection with a slow deliberation.

Fernand Léger was primarily a Norman. He was by birth a builder, a descendant of the men who raised the great cathedrals and consciously or unconsciously that inheritance shaped his life's work. An architect by training, he was fated after all to *build*, though not in the conventional sense, for if architecture is 'frozen music', how else can we describe the art of Fernand Léger than, as at once melodious and silent and turbulent and stolidly impassive?

Perhaps we must look beyond the cathedrals to the great woods, for when I interviewed Léger in his New York studio in 1945 the analogy that arose spontaneously to describe him was: 'as strong and rugged as a gnarled tree'. But, in contrast to this quiet, massive vigour, I noticed also the sadness and thoughtfulness in the eyes. These two elements of strength and melancholy have been well captured in the remarkable photograph of Léger that appears in an excellent catalogue issued by the Guggenheim Museum in connection with an exhibition held at the museum earlier this year, and to which *La Grande Parade*, on loan for the event, provided the key. Entitled Fernand Léger, Five Themes and Variations, this publication cannot be too highly recommended, as it contains a copious bibliography including even a list of interviews with the artist; though these do not include the important war-years; 1940-1945.

The interview mentioned above was published in the November 1945 issue of the Swiss review

Journal des Arts, and in it Léger spoke warmly of his very sincere love and admiration for America: *la belle dame sans merci*. He loved her, he said, even in that which was accounted by many as ugliness and sin—the car cemeteries, the junk-yards, the waste and the destructiveness. He commented that he had found that he could work in the United States as well as he could in France and that he looked upon this land as the ideal observation post for the conflict between natural forces and mechanical forces ('l'élément naturel et l'élément mécanique').

Fernand Léger, it is true, had already passed through the crucible of Cubism before coming to America. He had attained even then a level of artistic serenity indicative of the full possession of his genius. His great *Homage à Louis David* (which was included in the Guggenheim show) is an example of this. All the turbulence has died down, but this was not achieved without infinite pains. Even to those who knew the extent of his patience, humility and integrity, it is something of a shock to realize that he toiled no less than twenty years (1924-1944) over the famous *Three Musicians*. And the same is true of other works.

La Grande Parade marks the culmination of Léger's career. But the essence of his art is to be found best perhaps in a work like *The Black Root*. If *La Grande Parade* (in the words of the Director, Mr. Thomas M. Messer) is a triumphant hymn for 'a proletarian aristocracy' as Léger saw it, then this black, bitter root was the *chef d'oeuvre* of his darkest days. It must have had very special meaning indeed for Léger, since he chose to be photographed immediately against it and it is certainly impossible not to see the intimate relationship between the man and the work: one as it were explaining and complementing the other.

La Grande Parade is thought to be the Guggenheim Museum's most important purchase to date. It has been on display in the 'High Gallery', a space set aside by the architect, Frank Lloyd Wright, for the presentation of monumental works.

Earl Hubbard, Portraitist

WHEN reviewing Earl Hubbard's novel, *One Step, Two Steps* (published by Exposition Press in 1951), John Steinbeck remarked that the author had 'a painter's eye'. This comment was to prove prophetic, as the young writer, then studying in Paris, made the decision shortly afterwards to devote himself exclusively to painting. Now, reversing Steinbeck's comment, we might say on looking at the new group of paintings by Earl Hubbard on view from October 29th to November 17th at the Rehn Gallery, New York, that they clearly reveal a writer's hand. Not only do they show an evident absorption in psychological characterization, but also each one of them is undoubtedly a 'character in search of an author': *The Lawyer*, *The Doctor*, *The Teacher*, and in the Ibsenesque feminine figures (*Suzanna*, *Alexandra*, *Stephanie*, etc.), all are obviously waiting to play their roles in a parable of our time.

Or should one say instead 'parabola'? For the decisiveness, the denial of all superfluities in this



Fernand Léger. (Above) *The Great Parade*, oil on canvas, 117 $\frac{3}{4}$ × 157 $\frac{1}{2}$ inches. (Left) *The Black Root*, oil on canvas, 69 $\frac{1}{8}$ × 39 $\frac{3}{8}$ inches. The Solomon R. Guggenheim Museum. (Below) The artist in his New York studio, 1945. Behind him hangs *The Black Root*, and studies for *The Divers* and others are also seen. Photograph in the possession of the author.





Earl Hubbard. *The Teacher*, one of the artist's recent works on view at The Rehn Gallery, New York.



style has been evolved as a true visual asceticism, intended to bring the artist face to face with man and to reveal with scientific perception the ultimate facts of the human spirit. Thus the essential forms have been reduced to a pictorial equivalent of mathematical or algebraic symbols, and the human likeness achieved seems to have appeared as an ineluctable result.

In keeping with this, the colour scheme is subdued yet powerful, modern yet archaic. In the portrait of *Alexandra*, the dominant colours of pale ochre, terracotta red, and black, brings to mind for example the ancient Attic vases. Further strength is given by the economy of statement: here perhaps one may see the influence of Earl Hubbard's military experiences in the marshalling of his artistic forces so as to achieve the maximum effect with the minimum means.

A Great Tiepolo

THE Museum of Fine Arts in Boston has announced with justifiable pride the acquisition of a master-work by Giovanni Battista Tiepolo: an easel painting of monumental size, formerly known as *Time Ravishing Beauty* and now renamed *Time Unveiling Truth*. This is considered by authorities as the most important work by Tiepolo in American possession. Described as 'a resplendent great work' in the Museum announcement, the painting fully deserves this praise in every respect: brilliance of colouring, nobility of subject, and perfection of execution. A great deal of this superlative excellence was not immediately apparent however when the painting was brought from France early in the year and submitted to the Museum for consideration. Subsequent cleanings have revealed its full beauty, long obscured but also preserved by accumulated layers of old varnish and crusted dust.

No commentary is needed on the magnificence of this example of the art of the great Venetian master. It has long been familiar to experts and students, and was pronounced by Henri de Chenevières (a French critic of the 19th century): 'possibly the most beautiful easel picture by Tiepolo'.

A particularly felicitous detail is the inclusion of a column of gleaming white marble, Tiepolo's lofty sign manual; one cannot help but feel that their recurrence in his designs is not without a symbolical significance deeper than mere decorativeness, however splendidly they may fulfill that purpose. And if, in many of the frescoes, the architectural background was the work of the Ferrarese 'decorator', Gerolamo

Mangozzi-Colonna, it is especially interesting to meet with the columnar motif in what is by comparison an intimate work. Here the flawed marble surface of the fluted shaft bears the marks of 'ravening Time', showing a far subtler and richer treatment than the smooth pillars of the larger works.

It is in a blue Elysium upheld, like a billowing baldachin, by such shafts of frozen white light and peopled by god-like beings of more than human poise, strength, and majestic grace, that Tiepolo made his spiritual home; and how very conscious of this we are made if we compare these Olympian visions with the *galantries* of the cycle of Angelica and Medoro for instance, where the artist stooped to subjects totally unworthy of his noble lyrical talent. Therefore, one cannot but welcome the suggestion of the Museum authorities that the work now at Boston was actually intended to represent not *Time Ravishing Beauty*, as had long been believed, but instead *Time Unveiling Truth*. This is of course a far more elevated theme, comprising as it does an indication of the eventual destruction of beauty, as well as all other earthly vanities, so that the two interpretations might be termed complementary.

Apart from its extraordinary merit, this historical painting has other elements of interest. Purchased in Venice in 1865 by a French collector, Baron de Schwiter, the painting was refused an export licence by the Venetian court, as forming an integral part of the cultural patrimony. (This is one of the earliest recorded instances of a work of art being forbidden to leave its homeland because of its importance.) Two years later however, at the time of the Italo-Austrian peace treaty, the painting was smuggled to Vienna in the luggage of an Austrian diplomat, and thence taken to Paris.

In view of all this it is paradoxical to recall that Tiepolo sank so low in the estimation of the art public of the next generation that, as Sir Trenchard Cox has reminded us recently (in his introduction to the show of Tiepolo drawings that toured America last year) the Victoria and Albert Museum was able, less than eighty years ago, to purchase the drawings now in its permanent collections for an average individual cost of 8d., or just about ten American cents.

The insurance value for *Time Unveiling Truth* was set at a quarter of a million dollars, and Mr. Perry T. Rathbone, the Director, has admitted that the museum paid the highest price in its history for a single work of art when it purchased this masterpiece.

Giovanni Battista Tiepolo. *Time Unveiling Truth*, picture approximately 8 feet high. The Museum of Fine Arts, Boston.

Norman Adams

8-10 HANS ROAD, KNIGHTSBRIDGE, LONDON, S.W.3
Telephone: Kensington 5266



A rare small Hepplewhite centre pedestal desk in finely chosen mahogany veneers. *Circa 1780.* The front and back are identical in design except that the drawer and cupboard doors on one side are dummies. The arrangement of the drawers, which retain their original gilt handles, can be seen in the inset detail (above).

Length 48 inches

Height 30 inches

Depth 30½ inches



A set of six Sheraton decorated Armchairs



STANLEY J. PRATT

LIMITED

27 MOUNT STREET, LONDON W.1

GROSVENOR 1747/8

The Connoisseur

DECEMBER 1962

TEN SHILLINGS
TWO DOLLARS

EST. 1922

London, England



CHRISTIE'S

will offer at auction on **FRIDAY, DECEMBER 14th**

FINE PICTURES BY OLD MASTERS

the property of

HIS GRACE THE DUKE OF NORFOLK, K.G.

THE COUNTESS OF ENNISKILLEN, LADY WALKER and others



The Visitation – 122 by 83 inches – 1688
by Louis de Boullogne le Jeune

Illustrated Catalogue (12 plates) 6s. 6d. post free. Plain Catalogue 6d. post free.

Our Representative in America:

ROBERT M. LEYLAN

*Christie, Manson & Woods (USA) Ltd. 36 East 57th Street, New York 22, N.Y.
Tel: Plaza 2-1266*

Cables: Chriswoods, New York

CHRISTIE, MANSON & WOODS, LTD.

8 King Street, St. James's, London, S.W.1

Telephone: TRAFALGAR 9060

Telegrams: CHRISTIART, PICCY, LONDON

JEREMY LTD.

Members of The British Antique Dealers' Association Ltd.

255 KING'S ROAD, CHELSEA, LONDON, S.W.3

Telephone: FLAxman 0644



A Louis XVI Mahogany Commode of small size
with original fine ormolu mounts. *Circa 1780.*

Dimensions:

Width 2 ft. 8 in. Depth 1 ft. 4 in. Height 2 ft. 7½ in.

FINEST ENGLISH AND FRENCH FURNITURE

The Connoisseur

FOUNDED 1910

Editor:
L. G. G. RAMSEY

Art Editor:
Ruari McLean

Artistic Director for
Europe: **Georges
Salmann (Paris)**
(Telephone Passy 02-02:
from 10-22 hours)

Editorial Correspondent in
Portugal: **Carlos de
Azevedo**

Business and Advertisement
Manager: **David Davies**
(Advertisement
instructions should be
sent six weeks prior to
date of publication)

The Connoisseur is
published monthly in
Great Britain and the
U.S.A. by The National
Magazine Company Ltd.,
28/30 Grosvenor
Gardens, London S.W.1,
England. Editorial
Director: **Marcus Morris**

Addresses:
**Editorial and
Advertising Offices:**
13-17 New Burlington
Place, London W.1
Telephone GERard 8166

Circulation Office:
15 Lower Grosvenor
Place, London S.W.1
Telephone VICtoria 1591

New York Offices:
American Editor:
**M-L. D'Otrange
Mastai**
572 Madison Avenue,
New York 22, N.Y.
Telephone Plaza 1-2100

**Advertising Director
for the U.S.A.:**
Boleslaw Mastai
21 East 57th Street,
New York 22, N.Y.
Telephone
Eldorado 5-7395

**American Circulation
Office:**
The Connoisseur,
250 West 55th Street,
New York 19, N.Y.
Telephone Plaza 7-5020

DECEMBER 1962

Vol. cli. No. 610

Tribute to the British Antique Dealer (35)	207
Somerleyton Hall	JAMES LEES-MILNE 209
Judge Untermeyer's Bronzes	216
Dr. Pevsner's Norfolk	ALEC CLIFTON-TAYLOR 218
An Introduction to Persian Architecture	FRANCIS STONOR 220
Collecting wine: John Pierpont Morgan's Cellar Book	ANDRE L. SIMON 227
Pictures for Israel	CHARLES S. SPENCER 231
Contemporary French Beau Livre (8). Lithographs and etchings of Walter Spitzer	W. J. STRACHAN 234
John Coleman Isaac. An early nineteenth-century London antique dealer	E. T. JOY 241
French Animal Bronzes of the nineteenth century	THEODORE CROMBIE 245
The Art Market Yesterday and Today	ALAN OSBORNE 248
International Saleroom	249
The Connoisseur's Diary	252
In the Galleries	ADRIAN BURY 254
Books Reviewed	257
Book Production Notes	RUARI MCLEAN 261
A Frenchman at the Berlin Court	PAUL L. GRIGAUT 262
Agostino Brunias, Romano: Robert Adam's 'Bred Painter'	HANS HUTH 265
The Connoisseur in America	M-L. D'OTRANGE MASTAI 270

On Cover

The Adoration of the Shepherds, by Jakob Jordaens, Antwerp 1593-1678. Signed with monogram.
185 cm. (72¾ in.) high, 183 cm. (72 in.) wide. Detail from.

Provenance: Six Collection, Amsterdam.

Reproduced by kind permission and from the Collection of Lady Lydia Deterding, Paris.

Colour Plates

Somerleyton Hall, Suffolk, the Italian Garden and the Oak Parlour.	208
The Madraseh Chahar Bagh, or College of the Shah's Mother, Isfahan.	225
Wine bottles, from <i>The Noble Grapes and Great Wines of France</i> , by André Simon.	226
<i>By courtesy of the publishers, Messrs. McGraw-Hill, London and New York.</i>	

Circulation Information.

Great Britain. Single copy price 10s. Annual subscription £6 15s. od. (postage paid). Subscription may be booked from your local bookseller or direct through The Belgrave Library, 22 Armoury Way, London, S.W.18. Notification of change of address should be sent at least four to five weeks before publishing date.

U.S.A. Single copy price \$2. Subscription price U.S. and possessions and Canada \$16.00 for one year (12 issues) \$30 for two years (24 issues). All other countries \$19.00 for one year, \$36 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York 19, N.Y., of any change of address and give the old address as well as the new, with postal zone number if any.

Early consideration will be given to MSS accompanied by suitable photographs. Although due care is taken, the publishers do not accept responsibility for MSS or photographs which must be submitted at the owner's risk. The Editor's decision is final in all editorial matters.

Second class postage paid at New York, N.Y., U.S.A. Printed in Great Britain.

N. BLOOM & SON ^L_T^D

13 Norris Street Haymarket
London S.W.1 TRAlfalgat 5984

ESTABLISHED 1912



A FINE QUEEN ANNE OCTAGONAL COFFEE POT by ROBERT TIMBRELL & BENJAMIN BENTLEY 1712
9 $\frac{1}{4}$ inches - 26.3 ounces

A FINE BEAVY SET OF FOUR GEORGE I CANDLESTICKS by SAMUEL MARGAS 1723
6 $\frac{1}{4}$ inches - 62.8 ounces

ORIGINAL ARMORIALS

LONDON

69 Upper Berkeley Street
Portman Square, W. 1
Telephone: PADdington 6595
Cables: Vivantique, London W.1



Members of The British Antique Dealers' Association Ltd.
and Art and Antique Dealers' League of America

NEW YORK

46 East 57th Street
New York 22, N.Y.
Cables: Vivantique, New York



EIGHTEENTH CENTURY ENGLISH POTTERY COW-JUGS

Four unusual, early, and
amusing models.

Top left:
Whieldon cow, thin green base,
manganese spots. $7\frac{1}{2}$ inches
long. Circa 1760.

Top right:
Yorkshire cow and calf, calf
couchant. Yellow and blue,
sponge decoration. $5\frac{1}{2}$ inches
long. Circa 1780.

Bottom left:
Staffordshire cow with tied legs.
Green base and manganese
sponge decoration. Milkmaid
dressed in blue, with pail. $6\frac{1}{2}$
inches long. Circa 1790.

Bottom right:
Whieldon cow and calf, shaped
green base, and manganese
splashes on body. $7\frac{1}{2}$ inches
long. Circa 1760.

MANN & FLEMING LTD.

Members of The British Antique
Dealers' Association Ltd.



ANTIQUES DECORATIONS

Late 18th century gilt Side Table
with marble top.
54 inches wide by 19 inches deep.

120^B MOUNT STREET, LONDON, W.1

GROsvenor 2770

Barling
OF MOUNT STREET LTD
LONDON

Early furniture

Chinese and European

Works of Art



12 Mount Street
LONDON W.1

Telephone: Grosvenor 2858

Cables: BARGRO, London, W.1



*Romanesque carved wood seated Madonna with considerable traces
of polychrome decoration.*

French; Lorraine school. Circa A.D. 1200.

Height 24 inches.



An important Hepplewhite set of 6 mahogany chairs with the rare 'Athenienne' back; the saddle seats covered in vellum green calf.



PRIDES *of*
LONDON LTD

Members of The British Antique Dealers' Association Ltd.

179/180 SLOANE STREET, S.W.1

Tel: BELgravia 3080

The House of Perez

Member of the B.A.D.A.

112 and 168 BROMPTON ROAD, LONDON, S.W.3

Telephone: KENSington 4411 (3 lines)

Telegraphic Address: CARPEREZET London, S.W.3

Internationally

Famous for Fine Carpets



The permanent Exhibition Rooms at 112 Brompton Road feature a large selection of Antique and Old Oriental Carpets and Rugs, Tapestries, Aubussons, Savonneries and Needleworks.

Wall to wall carpeting and Broadlooms in exclusive plain colours are available at 168 Brompton Road.

Perez (Contracts) Ltd. will attend to enquiries from the trade.

Also BRISTOL & AMSTERDAM

Flemish Renaissance Tapestry
Size 10 ft. 3 in. x 14 ft. 11 in.
Ref. No. 50950

WALTER H. WILLSON LTD.



Small Charles I Tankard
London 1646

15 KING STREET • ST. JAMES'S • LONDON S.W.1

WHITEHALL 6463

904 North Michigan Avenue, Chicago, Ill., U.S.A.



*By Appointment
to H.M. Queen Elizabeth
The Queen Mother*



*By Appointment
to H.M. Queen Elizabeth II
Jewellers*



*By Appointment
to the late Queen Mary*

Wartski

138 REGENT STREET, LONDON, W.1

AND AT LLANDUDNO



Two examples from our collection of
Old English Diamond Jewellery





WILLIAM WALTER (Antiques) LTD.

CHANCERY HOUSE

CHANCERY LANE

ANTIQUE SILVER

LONDON W.C.2

AND

LONDON SILVER VAULTS

Telephone: Chancery 3248/49

Telegrams: Walter Silvavaults London, W.C.2



The Georgian Period in COFFEE POTS

Left: George I date 1716 by George Lamb

Top: George II date 1741 by Richard Gurney

Right: George III date 1768 by John Payne



GREGORY & CO.

(BRUTON STREET) LTD.

ESTABLISHED 1823

Telephones: Mayfair 2608/9/0, 2066

27 BRUTON ST., BERKELEY SQUARE
LONDON, W.1

Telegrams: Gregco, Wesdo London

A N T I Q U E S	B U I L D I N G
F U R N I T U R E	E L E C T R I C A L W O R K S
U P H O L S T E R Y	D E C O R A T I O N S
C U R T A I N S	H E A T I N G
C A R P E T S	V A L U A T I O N S

A fine quality oval breakfast table, on an elegant centre support. The whole of a fine colour and figuring.

Circa 1790.

Height 2 ft. 4 in., length 4 ft. 9½ in., depth 3 ft. 9 in.

A pair of Irish glass candlesticks. *Circa 1790.*

Height 1 ft. 7½ in.

O'HANA GALLERY

13 CARLOS PLACE, GROSVENOR SQUARE, LONDON W.1

GROsvenor 1562

MIXED CHRISTMAS EXHIBITION FROM DECEMBER—JANUARY

ALSO

18 DECEMBER—15 JANUARY

Paintings by

JEAN FOUS

Winifred Williams (Antiques)

Members of the British Antique Dealers' Association Ltd.



MEISSEN

Three *Italian Comedy* figures – 'Scaramouche', 'Harlequin', and 'Scapin' – modelled in 1743–1745 by Peter Reinicke.

From a series made for the Duke of Weissenfels, taken from Joullain's engravings in Riccoboni's *Histoire du Theatre Italien* – Paris 1727.

The figures are about 5½ inches high, and of finest quality.



CHELSEA

A superbly painted plate with shaped rim, decorated in soft colours with asparagus, leaf and flower sprigs, butterflies and insects, in botanical style.

Red anchor mark. Circa 1755. Diameter 9½ inches.

This beautiful plate, which is in brilliant condition and of the finest quality, was in the Collection of the Viscountess Linsmore in 1901.

Colour transparencies available

38 SOUTH STREET, EASTBOURNE, SUSSEX

Tel: Eastbourne 780

OPEN ALL DAY SATURDAYS

Cables: Antiquity, Eastbourne



Antique silver service
for twelve persons in
the Fiddle Thread and
Shell pattern.



B.A.D.A.

Christmas

Ask for copy of our new
booklet 'Fine Antique
and Old Sheffield Plate'
— post free.

LONDON:
43 Museum Street W.C.1
Holborn 2712

S. J. SHRUBSOLE
LIMITED

Antique English Silver

Old Sheffield Plate

NEW YORK:
104 East 57th Street
Plaza 3-8920



*Important set of 8 carved
mahogany George II
chairs upholstered in
real damask*

This is just one example
of a remarkable
collection of antiques
that await you at
Maples Antique Galleries



Valuations for Insurance and Probate
MAPLE & CO. LTD.

Member of the British Antique Dealers Association Ltd.
TOTTENHAM COURT ROAD, LONDON, W.1. TEL: EUS 7000



WILLIAM S. HORTON (1865-1936)

SKATERS AT GSTAAD

Board 16½ by 21 inches

THE PULITZER GALLERY

5 KENSINGTON HIGH STREET

LONDON, W.8

17 JUNKERNGASSE

BERN

WILLIAM CLAYTON LTD.

FINE CHINESE JADE CARVINGS, PORCELAIN AND ORIENTAL WORKS OF ART



An exceptionally fine and important translucent sage-green jade Koro and cover, carved in bold relief with chrysanthemum leaves with two chrysanthemum handles, the cover surmounted with a chrysanthemum in full bloom. Height $5\frac{3}{4}$ inches; diameter 7 inches.

Ch'ien Lung period A.D. 1736-1795.

Specimen piece from our choice collection of fine period Jades

38 BURY STREET, ST. JAMES'S, LONDON, S.W.1

TELEGRAMS: WILCLAYTON, LONDON

WHITEHALL 1173

WILLIAM CLAYTON LTD.

FINE CHINESE JADE CARVINGS, PORCELAIN AND ORIENTAL WORKS OF ART



A rare and outstanding Chun Ware Incense Burner, rich porcellaneous ware with thick opalescent glaze. The outside a rich bluish-grey glaze, the rim and the two handles with a rich crimson glaze, the three feet with a varied glaze.

Height $5\frac{1}{2}$ inches; diameter $6\frac{1}{4}$ inches. Sung period, A.D. 960-1280.

38 BURY STREET, ST. JAMES'S, LONDON, S.W.1

TELEGRAMS: WILCLAYTON, LONDON

WHITEHALL 1173



BY APPOINTMENT ANTIQUARIES OF CHINESE WORKS OF ART
TO H.M. THE KING OF SWEDEN

BLUETT & SONS

Oriental Works of Art



Equestrian figure modelled in reddish earthenware, the horse with raised foreleg and the rider feeding a captive bird, the robe and trappings painted in dry pigments.

Height 13 $\frac{3}{4}$ inches.

Sui period A.D. 589-618.

Figure modelling in Chinese pottery and porcelain exhibits two widely distinct characteristics. The types more generally known and appreciated by collectors include representations of legendary personages, divinities and fabulous animals all intended to convey ideas well known to the religious and imaginative Chinese for whom they were produced. None of these claims to be naturalistic in form though many of the human figures exhibit features wonderfully expressive of the qualities, benevolent or otherwise, associated with them.

The other quite distinct category of Chinese plastic art is that of the clay and pottery modellers of earlier days—2nd to 8th century A.D.—producing human and animal forms designed to furnish the tombs of the departed. In these the aim of the potter was to make his models as realistic as possible, imparting, wherever called for, grace and movement to his figures. For these figures were, in fact, meant to represent likenesses of the equipage, household attendants and sometimes even objects known to the tomb's occupant during his lifetime.

The precise dating of these tomb figures has for some time been regarded as conjectural but many of them can be identified and approximately dated by resemblances in style to contemporary sculpture. From this, in turn, we find that in general and with a certain amount of reservation the body composition of *Wei* period models is slaty grey in tint, that of the succeeding *Sui* reddish and the *T'ang* almost uniformly buff-tinted.

The equestrian figure illustrated is an interesting example of a form of Chinese humour occasionally to be seen in clay models of the earlier periods. Here we see a lady displaying her skill in feeding a captive bird while riding a high-stepping horse.

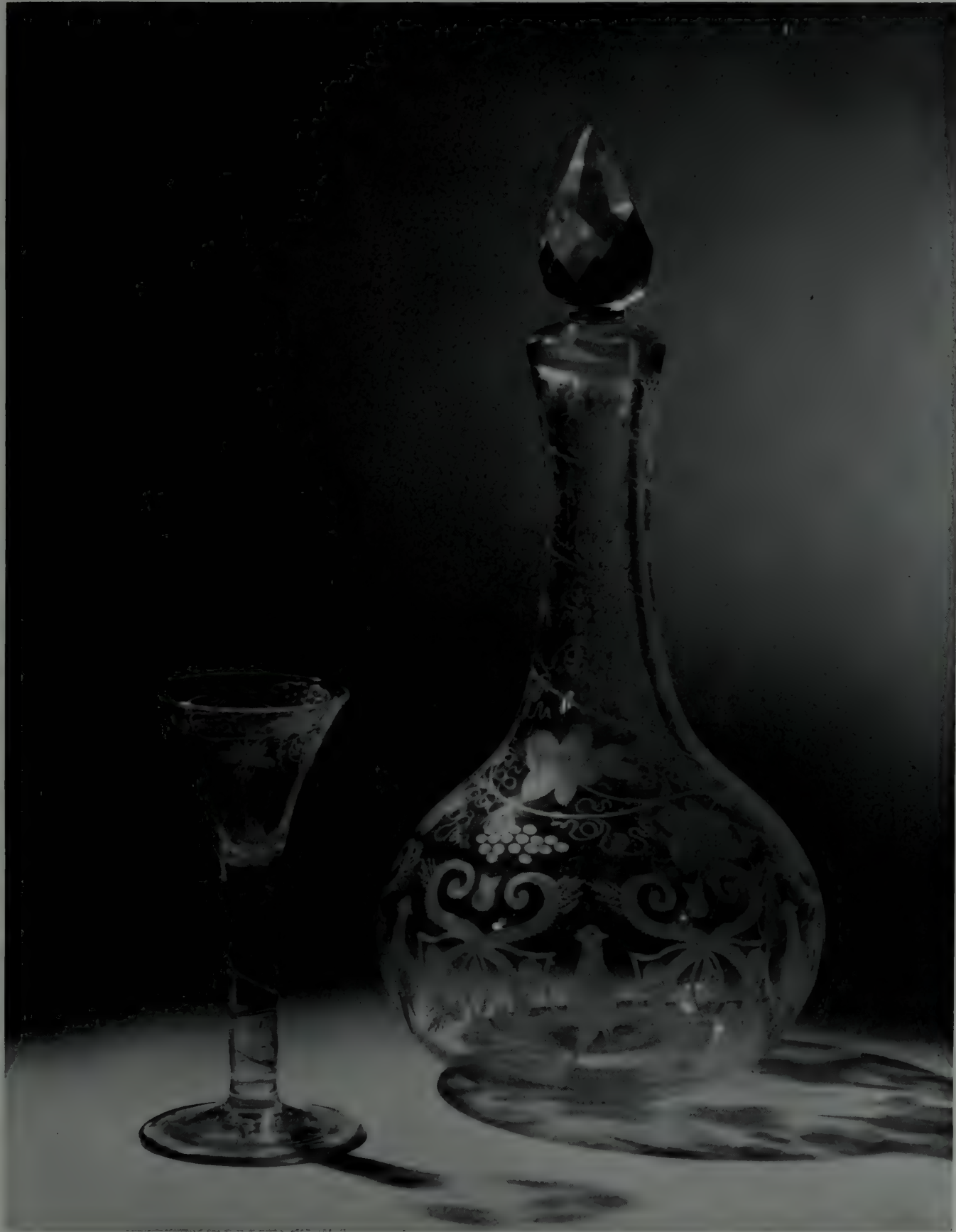
48 Davies Street, Brook Street, London, W.1

● Telegrams: "Chineceram, Wesdo, London, W.1"

Telephone: MAYFAIR 4018

HOWARD PHILLIPS

for fine glass



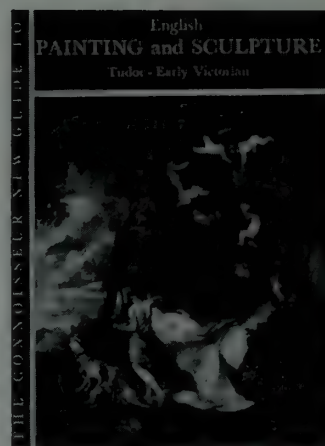
11A HENRIETTA PLACE
LONDON, W.1

Connoisseur Books

The Connoisseur New Guide to English Painting and Sculpture: Tudor – Early Victorian

This volume traces the evolution of English painting and sculpture from the beginning of the 16th century up to Victorian times. 64 pages monochrome plates, frontispiece in full colour and numerous line illustrations.

30s



The Connoisseur New Guide to Antique English Silver and Plate

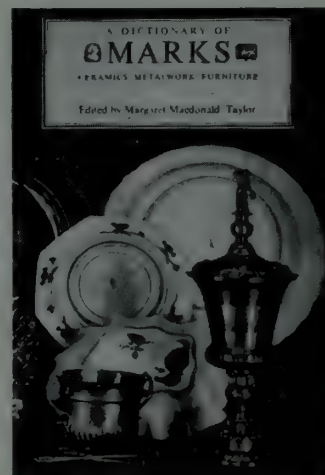
A readable and authoritative guide to the development of English silver and plate with a wealth of illustrative detail on the styles of each period from Tudor to Early Victorian. 64 pages monochrome plates, frontispiece in full colour and numerous line illustrations.

30s

A Dictionary of Marks

Companion volume to The Connoisseur's Handbook of Antique Collecting, a compilation of all the important identification marks to be found in Ceramics, Silver, Sheffield Plate, Pewter and Furniture.

25s



The Complete Encyclopaedia of Antiques

A comprehensive survey of all the important items likely to interest the collector. 1,472 pages, including 512 half-tone plates and many line illustrations.

84s

Obtainable from all good booksellers or by post from
The Belgrave Library, 22 Armoury Way, London SW18

LEGGATT BROTHERS

ESTABLISHED 1820



Oil painting by Sir Nathaniel Dance, R.A.

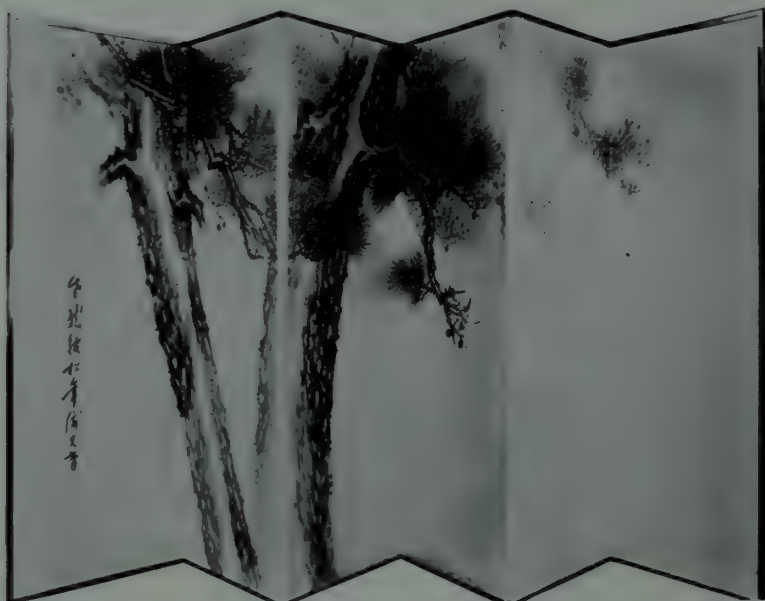
'Thomas Vaughan, Esq. painted whilst sixteen years old'

Canvas size 61 × 49½ inches

30 ST. JAMES'S STREET, LONDON, S.W.1

Telephones: Whitehall 3772 and 3252

Cables: Leggabros, Piccy, London



Japanese pair of elegant 6-fold silk screens painted in black ink with pine trees on gold ground by Shonen. Black lacquer frame ornamented with chased bronze mounts. Period: middle-19th century. Size: height 5 ft. 8 in., single panel width 2 ft. 1½ in.

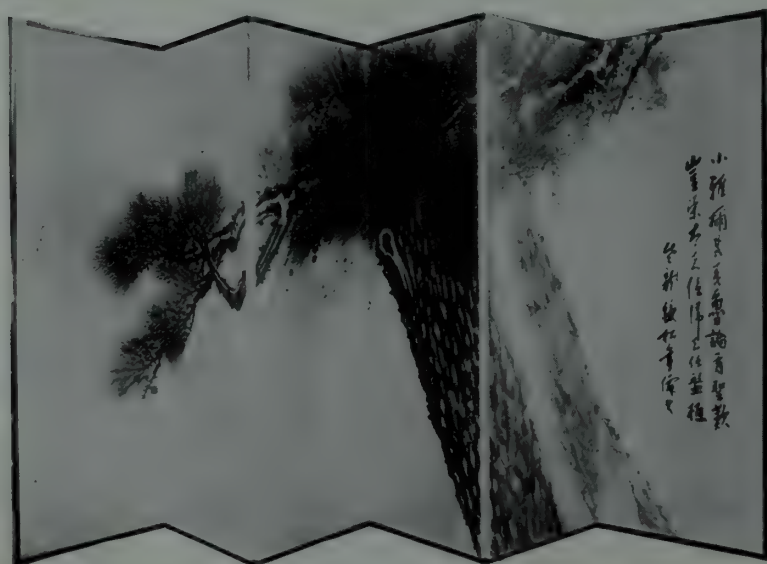
Douglas J. K. Wright

(Member of The B.A.D.A.)

Antique Oriental Works of Art

19 SICILIAN AVENUE · SOUTHAMPTON ROW · LONDON W.C.1

Telephone HOLBORN 4723



SPECIALIST IN EUROPEAN PERIOD CARPETS

AUBUSSON
SAVONNERIE
NEEDLEPOINT



Portuguese Carpet of the XVIIIth century with decoration of foliage and polychrome flowers on beige background. 1.50 × 2.80 metres.

CATAN

129 AVENUE DES CHAMPS-ELYSEES

PARIS

PHONE BAL 41-71



Georges Braque (b. 1882) *La Calanque* 1907 Oil on canvas: $23\frac{1}{2} \times 28\frac{3}{4}$ inches (59.5 × 73 cm.)

Important 19th and 20th Century Works of Art Contemporary Paintings and Sculpture

Marlborough Fine Art Limited
39 Old Bond Street London W1
Telephone: Hyde Park 6195
Cables: Bondarto



Marlborough

Marlborough New London Gallery
17-18 Old Bond Street London W1

Marlborough Galleria d'Arte
via Gregoriana 5 Rome

American Bronzes



'Before the Race' and 'After the Race'
A Pair of finely modelled nineteenth-century bronze Racehorses, with Jockey up
Signed 'J. Willis Good 1875'
Height 13 inches

FINE FURNITURE CARPETS PAINTINGS WORKS OF ART

H O W A R D

(ANTIQUES) LTD.

8 DAVIES STREET BERKELEY SQUARE LONDON W.1

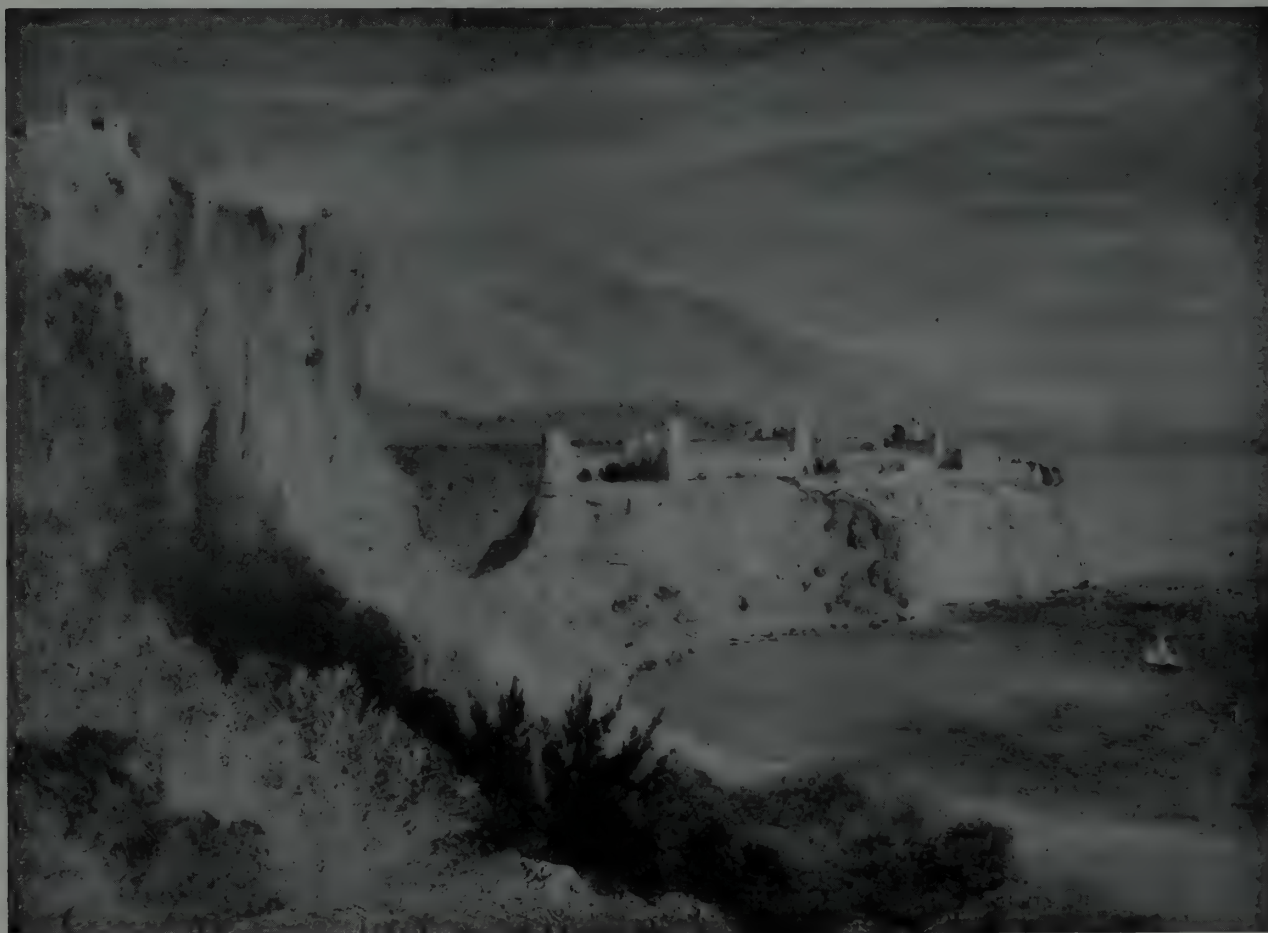


Scaletta piemontese. Sec. XVIII

FRANCESCO QUEIRAZZA

ANTIQUES

42 VIA DELLA SPIGA, MILAN (ITALY)



*An Early
View
of Monaco*

by
WILLIAM LINTON

Canvas
11 x 15 inches

H. M. LUTHER

56 GEORGE STREET, PORTMAN SQUARE, LONDON W.1

THOMAS LUMLEY LTD.

3 BURY STREET, ST. JAMES'S
LONDON, S.W. 1 WHITEHALL 4752



A CHARLES II SILVER DISH LONDON 1673
Diameter 5½ inches



PETER TOBIN

M. P. T. de Lisle Bush

Antiques

44 HARRINGTON ROAD
LONDON, S.W.7

Kensington 6646

**A fine Sheraton writing table in mahogany,
inlaid tulipwood, with fitted drawer, reading
rest and candle slides.**

Width 28½ inches.

Depth 21½ inches.



(Half actual size)

★ CHRISTMAS 1962 ARRANGEMENTS

*Open on Saturdays 8th,
15th and 22nd December
from 9 a.m. - 1 p.m.
Monday 24th,
9 a.m. - 4 p.m.*

*Closed Thursday 27th
all day.*

*Re-open Friday
28th December*

**Graceful diamond
and pearl pendant
on a diamond and
platinum chain**

CAMEO CORNER LTD

26 MUSEUM STREET, LONDON WC1

MUSEUM 0401 Saturday - closed all day

PERFECT FOR PRESENTS !



Noce intagliato
Principio del sec. XVIII

FRANCO GEI

ANTIQUES

1 VIA HOEPLI (Agnello 18) MILAN (ITALY)



Canvas: $25\frac{1}{2} \times 21\frac{1}{2}$ inches (65 × 55 cm.)

Framed: 32 × 28 inches (82 × 72 cm.)

The Latest Gossip
FRANÇOIS BRUNERY

M. NEWMAN LTD

Established 1870

Members of The British Antique Dealers' Association Ltd

43a Duke Street, St. James's and 1/3 Ryder Street, London, S.W.1

Telephone: WHIttehall 6068/9

Telegraphic Address: NEWPIC, PICCY, LONDON

the
costliest
perfume
in the
world

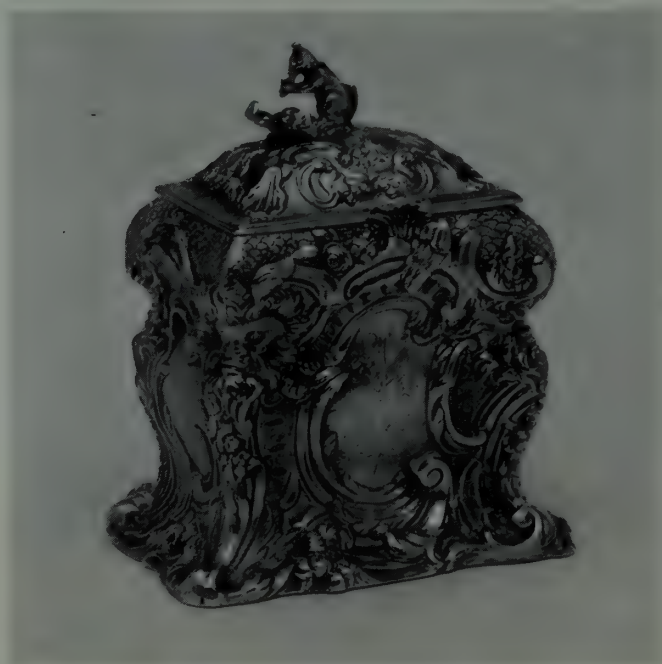


PATOU

¼oz. £5.15.0 ½oz. £10.10.0 1oz. £16.0.0 Eau de Joy 1oz. £3.10.0

Laird Clowes Ltd.

Member of the British Antique Dealers' Association



A cast silver tea caddy by Edward Farrell, London 1817. 24 oz.

25 Beauchamp Place, London, S.W.3.
Telephone: Knightsbridge 8476

KAPLAN GALLERY

AN EXHIBITION OF
SIXTY WORKS OF THE
IMPRESSIONIST PERIOD

BY

André

Luce

Blanche

Luigini

Boudin

Martin

Bourdelle

Martinez

D'Espagnat

Maufra

De Troy

Meteyard

Dumont

Moret

Du

Picabia

Puigauveau

Quizet

Gillot

Renoir

Gleizes

Schuffenecker

Lebourg

Van

Lemmen

Rysselberghe

Le Sidaner

Vogler

Loiseau

Vuillard

THROUGHOUT DECEMBER

6 DUKE STREET - ST. JAMES'S

LONDON - SW1 - WHItEhall 8665

H. BLAIRMAN & SONS LTD.

23 GRAFTON STREET LONDON W.1.



ONE OF A FINE PAIR OF LOUIS XVI PAINTED CONSOLE TABLES

Height 3 ft. 1 in.

Width 4 ft. 11 in.

Depth 2 ft.

TELEPHONE HYDE PARK 0444

ESTABLISHED 1884

TELEGRAMS BLAIRTIQUE, PICCY, LONDON

Member of The British Antique Dealers' Association Ltd.

DENYS WREY LTD.

Members of The British Antique Dealers' Association

45 SLOANE STREET
LONDON S.W.1

Telephone: BELgravia 1813/14



PERIOD FURNITURE

WORKS OF ART

EXPERT RESTORATION
OF ANTIQUES

A very elegant SET OF FOUR
Sheraton period painted arm
chairs; each chair with a different
flower painting in the top panel.
Circa 1800.

WE ARE ALWAYS ANXIOUS TO BUY
FINE ENGLISH ANTIQUE FURNITURE

SPECIALISTS
IN
ENGLISH and
CONTINENTAL
CERAMICS

OBJETS DE
VERTU

MINIATURES

Telephones:
KENsington
5272 & 3793

Cables:
PORCELIQUE
LONDON, S.W.3



MEISSEN, c. 1750. Members of the Monkey Band: modelled by J. J. Kaendler

156
BROMPTON
ROAD

LONDON
S.W.3

*

NEWMAN & NEWMAN (ANTIQUES) LTD.

IN ASSOCIATION WITH

H. E. BACKER LTD.



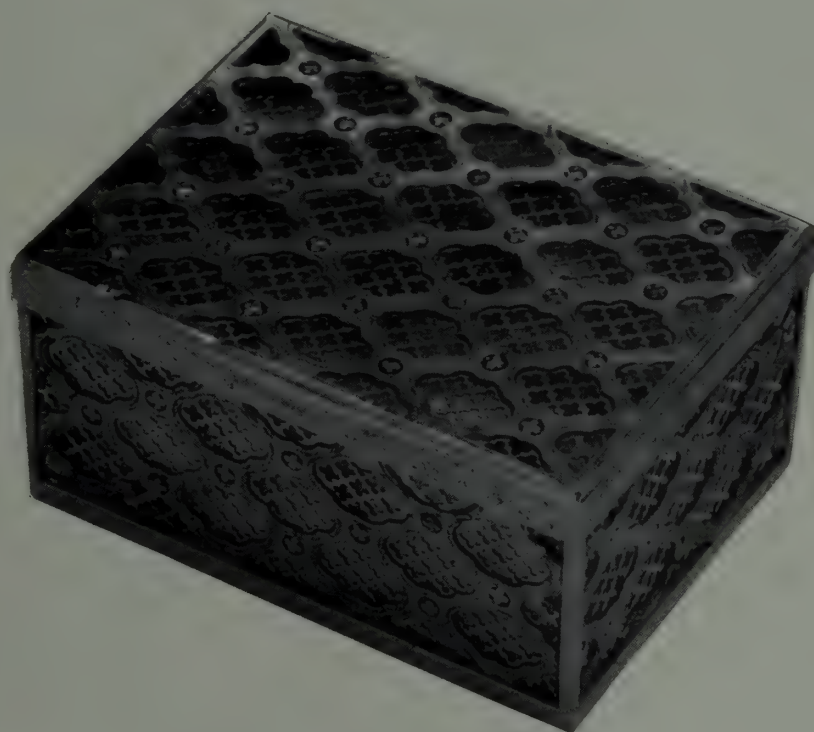


BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO THE LATE
QUEEN MARY

*Rare English and Continental Silver, Miniatures.
Antique Jewels, Fine Snuff-Boxes*



A Louis XV rectangular gold snuffbox, with the bottom, sides and lid of pierced mother-of-pearl overlay inset with gold rosettes. The background is of coloured mother-of-pearl with pierced gold overlay.
Paris circa 1750.

An Example from our Collection of Period Snuffboxes

*Valuations for Probate,
Insurance and Division.*

*113 New Bond Street,
London, W. 1.*

Telephone: MAYfair 6261 & 6262



Telephone:
GROsvenor 3130

CECIL DAVIS LTD.

Member of The British Antique Dealers' Association Ltd.
ANTIQUE ENGLISH AND IRISH GLASS
Porcelain and Works of Art

Cables:
'CRYSTALDAV', LONDON W.1



An attractive pair of Regency ormolu and bronze two-light Table Candelabra with cut glass sconces, pans and icicle drops. Overall height 18 $\frac{3}{4}$ inches. Circa 1810.

3 GROSVENOR STREET

NEW BOND STREET

LONDON W.1

MARTIN & Co. Ltd. of CHELTENHAM

GOLDSMITHS AND SILVERSMITHS SINCE 1806



Pair of Candlesticks, 1698
Richd. SYNGIN

Pair of Candlesticks, 1756
John CAFE

Tankard, 1708
Nathaniel LOCK

Promenade

CHELTENHAM

Telephone 2821

M. NEWMAN LTD

Established 1870

Members of The British Antique Dealers' Association Ltd



J. J. HENNER

1829-1905

Canvas 13 × 18 inches (33 × 46 cm.)

Framed 20 × 25 inches (51 × 64 cm.)

43a Duke Street, St. James's and 1/3 Ryder Street, London, S.W.1

Telephone: WHItEhall 6068/9

Telegraphic Address: NEWPIC, PICCY, LONDON



TESSIERS

LTD.

ANTIQUe SILVER, JEWELLERY & OBJETS D'ART

GEORGE II

THOMAS MASON

LONDON 1734

23 oz. 7 dwt., 8½ in. high

26 NEW BOND STREET, LONDON, W.1

TELEPHONE MAYFAIR 0458

CABLES TESSIERITE LONDON W.1

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD.

Antiques, Furniture
and Works of Art
**PACKED &
SHIPPED**

to all parts of the World

OVERSEAS HOUSEHOLD REMOVALS

GANDER & WHITE LTD

Head Office:
25 CHEVAL PLACE, BROMPTON ROAD, LONDON S.W.7

Telephone:
KNightsbridge
0646-8

*'Happy and kumfi
I shall be
Gander & White
him packee me'*



Packing
Warehouse:

Empress Place, Lillie Road, S.W.6. Telephone: FULham 0309

HENRY SPENCER

& SONS

ESTABLISHED 1840

Eric C. Spencer, M.B.E., M.A. (Cantab.), F.R.I.C.S., F.A.I.

Rupert W. Spencer, M.A. (Cantab.), F.A.I.

H. Michael Spencer, F.R.I.C.S., F.A.I.

L. M. Seymour. W. E. Peck, F.A.I. Harry C. P. Spencer, A.A.I.

of RETFORD, Nottinghamshire

Sales by Auction

of the Contents of Mansions and Country Houses

Sales of Landed Estates and Properties

At their Retford Salerooms, Thursday 6th December, 1962

XVIIIth Century and other Furniture

Works of Art, Silver and Plate, Carpets and Rugs, Gold and Silver
Coins, Decorative Porcelain and China, Jewellery, Oil Paintings,
Water Colour Drawings, Prints, Books.

Illustrated catalogues 2/- each

20 The Square, RETFORD, Notts.

Telephone 531-2

4 Paradise Street, SHEFFIELD 1

Telephone 25206-7

91 Bridge Street, WORKSOP, Notts.

Telephone 3347-8

VALUATIONS FOR ALL PURPOSES

CENTRAL PICTURE GALLERIES

OSKAR KLEIN

624 MADISON AVENUE

NEW YORK 22

TEL. EL 5-6564



JOHANNES FABRITIUS

Canvas 44 × 59 inches

Exhibited: MUSEUM BOYMANS, ROTTERDAM, 1935
Catalogue No. 29

Collection: J. D. KLAASEN, ROTTERDAM



Due elemosiniere in marmo
SCUOLA PISANA, XV Sec.
Largh. cm. 30½ altez. cm. 38½

NELLA LONGARI

ANTIQUES

15 VIA BIGLI

MILAN (ITALY)

YEAKE & FIELD

1099 Coast Boulevard South, Laguna Beach, California



EIGHTEENTH CENTURY ENGLISH TERRESTRIAL AND CELESTIAL GLOBES
G. ADAMS, CARTOGRAPHER



A view of Norwich,
England, by an unknown
master. (Oil on canvas,
30½ x 50 inches.)

The cartouche reads:
"The citie of Norwich
from the North East
prospect, 1743".

SYLVIA TEARSTON

FINE ANTIQUES - PAINTINGS - DECORATIONS

1019 THIRD AVENUE, NEW YORK, N.Y.



LONDON 1746 by ELIZA GODFREY
17¼ ounces 5½ inches high

H. S. WELLBY

16c Grafton Street, W.1

Tel: Hyde Park 1597

Member of the B.A.D.A. Ltd.

Antique English and Continental Silver . Old Sheffield Plate

C. & D. O'DONOGHUE

formerly of

12 VICTORIA PARADE



ANTIQUE ENGLISH PORCELAIN

PLEASE NOTE

BUSINESS BY APPOINTMENT ONLY

enquiries to private residence

'ERITH MOUNT'

HIGHER ERITH ROAD

TORQUAY

telephone 3567



BY APPOINTMENT
DEALERS IN ANTIQUE FURNITURE AND WORKS OF ART
TO THE LATE QUEEN MARY

M. HARRIS & SONS

ESTABLISHED 1868



A unique Regency rosewood Writing Table of unusual form and exceptional quality.
The drawer fronts are cross-banded with satinwood and boxwood stringing.
The mounts are of finely chased brass.
Width 46½ inches. Depth 23 inches.

44/52 NEW OXFORD STREET, LONDON W.C.1

Telephones: Museum 2121. Telegrams: Artisonne Phone London

An unusually fine quality and elaborately carved wood and gilt Chippendale mirror, the design having bulrushes and swags of flowers, surmounted by phoenixes. A similar design is in the Dictionary of English

Furniture, page 344.

Height 75 ins., width 42 ins.



BY APPOINTMENT ANTIQUE DEALERS TO THE LATE QUEEN MARY

MALLETT

MALLETT & SON (ANTIQUES) LTD., 40 NEW BOND STREET,
LONDON, W.1. TELEPHONE GROSVENOR 7411 (5 LINES)



*Antique garden statuary
and furniture*

MALLETT
at
Bourdon House
Limited

*Fine French
and Continental furniture
Sculpture and objets d'art*



*Louis XV rosewood table à écrire, of good quality, with ormolu mounts, c. 1750. Height 2 ft. 3½ in. Width 1 ft. 8 in. Depth 1 ft. 2½ in.
A pair of very unusual, late Louis XVI, painted and gilt armchairs, finely carved with Egyptian motifs. Signed by Cressent.
Height 3 ft. 1 in. Width of seat 1 ft. 9 in. Depth of seat 1 ft. 7 in.*

Telephone: MAYFAIR 2444/5

2 DAVIES STREET · BERKELEY SQUARE · LONDON · W. 1

Telegrams: MALETHOUS LONDON

Specialist in
OLD ENGLISH AND IRISH GLASS

W. G. T. BURNE

(Member of The British Antique Dealers' Association Ltd.)



PAIR of George III Wall Lights, 3-light
English. Circa 1810
Height 38 inches

27 DAVIES STREET
BERKELEY SQUARE
W.1

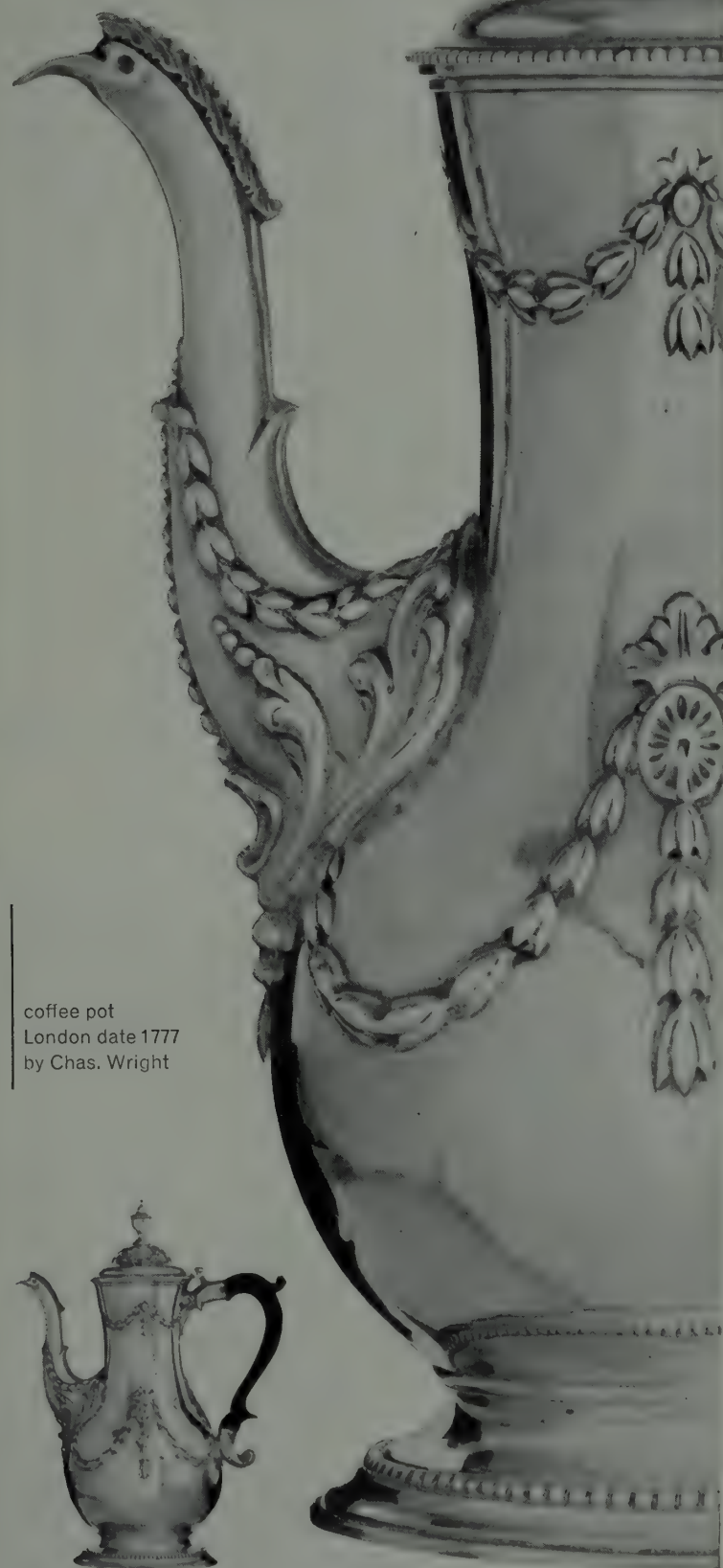
MAYFAIR 4489



By Appointment to
HM The Queen
Silversmiths &
Jewellers



By Appointment to
HM Queen Elizabeth
The Queen Mother
Jewellers &
Silversmiths



coffee pot
London date 1777
by Chas. Wright

Carrington & Co Limited
130 Regent Street London W1



**THE
LEFEVRE GALLERY**

**XIX AND XX CENTURY
FRENCH PAINTINGS**

30 BRUTON STREET
LONDON W1

Telephone: Mayfair 2250
Telegrams: Drawings, London, W.1

E. DEGAS
Danseuse un pied en avant
Bronze 57/HER, 22 inches high

Members of The British
Antique Dealers' Association Ltd.

BIGGS
of
MAIDENHEAD

ESTABLISHED 1866
Open all day on Saturdays



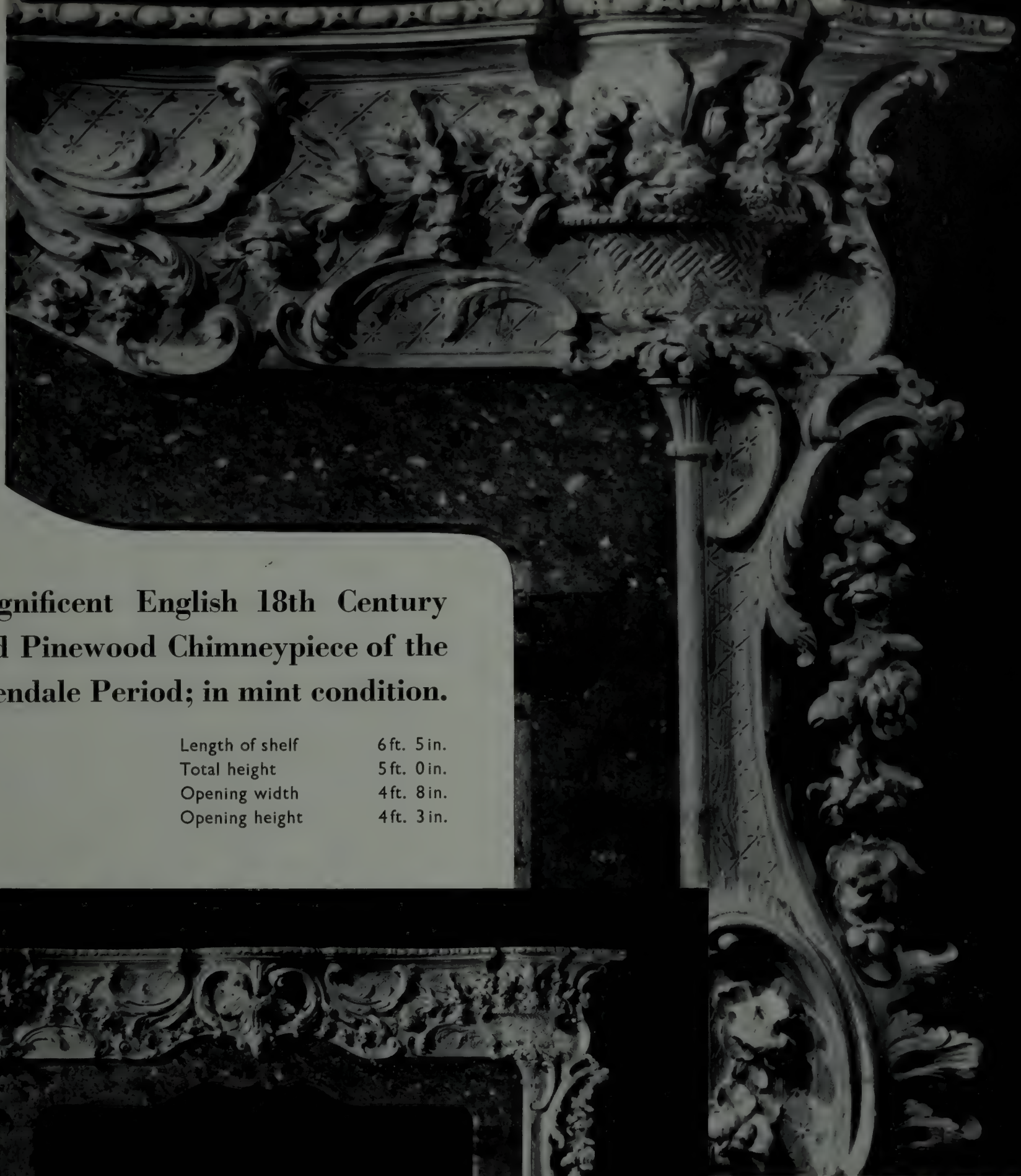
A pair of lyre supported mahogany folding tea tables, *circa* 1810.
Height 2 ft. 5 in., width 3 ft. 0½ in., depth 1 ft. 6¼ in.

26, 28, 30, 32 HIGH STREET

MAIDENHEAD

BERKSHIRE

TEL. (3 LINES) 26363-4, 22923



**A magnificent English 18th Century
Carved Pinewood Chimneypiece of the
Chippendale Period; in mint condition.**

Length of shelf	6ft. 5in.
Total height	5ft. 0in.
Opening width	4ft. 8in.
Opening height	4ft. 3in.



T. CROWTHER & SON

(T. CROWTHER & SON LTD)

**282 NORTH END ROAD
FULHAM, LONDON, S.W.6**

Telephone: FULham 1375-7

Cable Address: ANTIQUITY, LONDON

Please note: We close 1.0 p.m. Saturdays



WILLIAM KENT SECRETAIRE CABINET

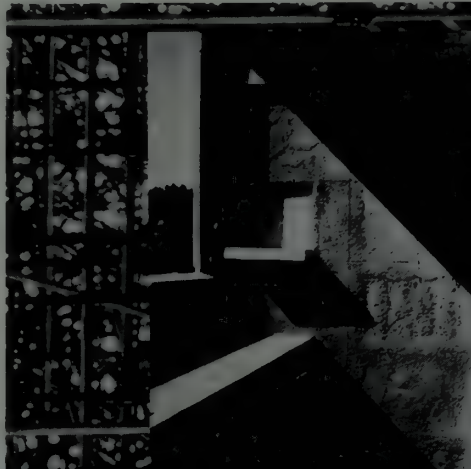
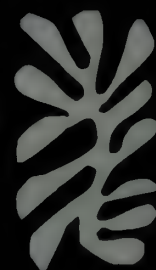
Important mahogany William Kent Secrétaire Cabinet with its original bevelled-mirrored door and giltwood carved swags. This piece contains a number of secret drawers. Measures: 7' 10" high, 3' 9" wide, 2' deep.

Antiques, Fourth Floor.

ON THE PLAZA • NEW YORK 19
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



FRANCE IN YOUR FUTURE



Some people say that the French Renaissance really dates from 1945. Since then, France has surged into brilliant new prosperity as capital of Common Market Europe.

Why not explore France's future? Fly a Mystère or a nimble Alouette copter. Tour the Lacq basin, Orly airport or Tancarville and Donzère... Europe's longest bridge and highest dam.

The French Renaissance has reached all domains. Industrial output has doubled since the best pre-war year. French couture has reconquered the world... and so have French women, French films, French scents, French songs... and France's champagne attitude toward life.

FRANCE

for further information and assistance consult the:
COMMISSARIAT GÉNÉRAL AU TOURISME
bureau national de renseignements
127, Champs Élysées - PARIS - BALzac 12.80

Telephone: Flaxman 3941

CIANCIMINO

309 King's Road, SW3



A very fine XVth Century Spanish Miniature Chest, covered in original crimson velvet and banded with iron mountings.

Width 19½ inches, height 15 inches

DELOMOSNE & SON LTD

(Members of The British Antique Dealers' Association Ltd.)

Old English and Irish Glass

OLD ENGLISH AND
CONTINENTAL CHINA

FURNITURE NEEDLEWORK



A rare Chelsea flower-holder in the form of
two boys and a carp.

Height: 10 inches.

Gold anchor mark, circa 1765.

**4 CAMPDEN HILL ROAD
KENSINGTON, W.8**

(Two minutes from High St. Station)

Telephone:
WESTern 1804

Cablegrams:
DELOMOSNE, LONDON

NORBERT FISCHMAN GALLERY

are pleased to announce

change of address

to a larger gallery

**18A GRAFTON STREET
LONDON, W.1**

Old Master Paintings

26 Old Bond Street, W.1

Tel: Hyde Park 5744

**Z
O
R
A
N**

sculpture



TAMIR

**T
A
M
I
R**

paintings

agents for **LACASSE PORTWAY TATÉ**

permanently **APERGIS BAKIĆ BURT GILBERT**
sculpture

**CROZIER FIDLER FOUJINO Cliff HOLDEN
HALLER KÖNEKAMP MARKS TURKIEWICZ
ZACK ZULAWSKI**
paintings

drian galleries

5/7 porchester place marble arch london w2 pad 9473

HARVEY & GORE

LTD.

At the Blue Boar within Aldgate 1723



The Old Shop sign

C. 1750

4 BURLINGTON GARDENS, LONDON, W.1

Hyde Park 2714



A William III Silver Dish
with contemporary armorials

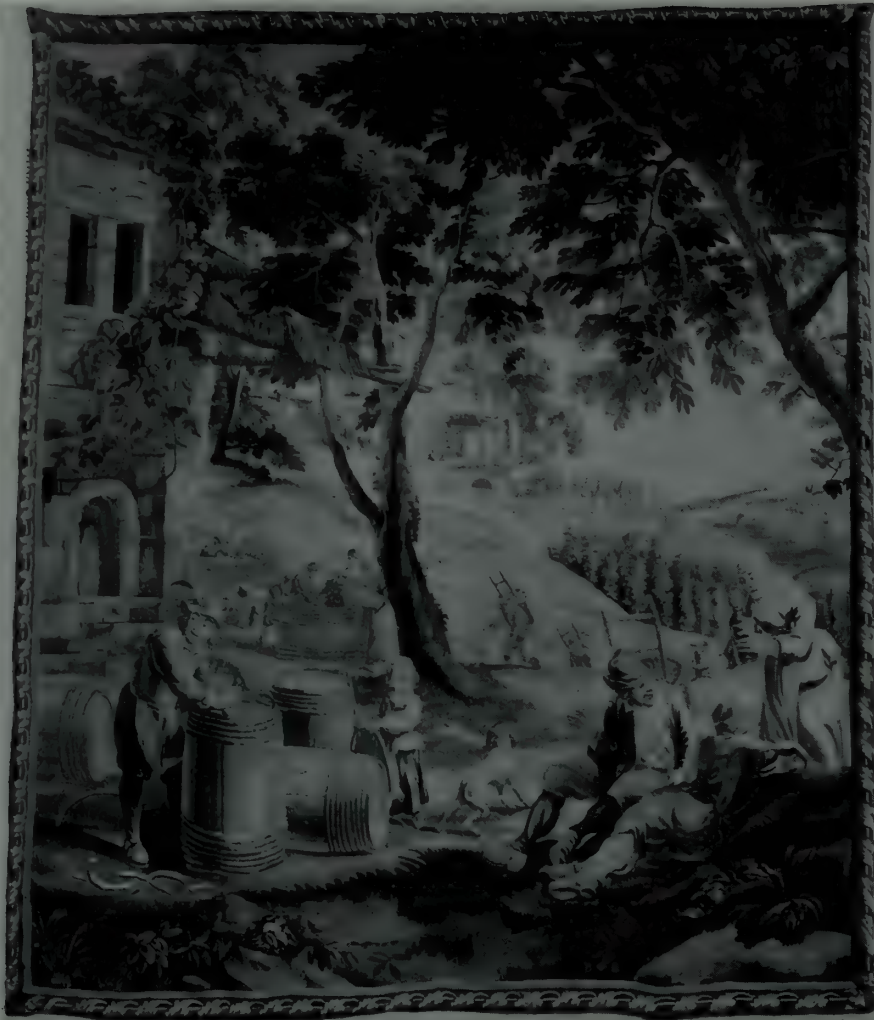
LONDON 1698

Probably by RICHARD STOKES

Diameter 10 inches

Antique Jewels, Old English Silver, Enamels, etc.

BANKERS: in account with Messrs. Coutts & Co., Strand since 1812



V. AND C. STERNBERG

Tapestries, Carpets and Oriental Works of Art

37 SOUTH AUDLEY STREET, LONDON W.1

Telephone: HYDe Park 1228

Cables: Yaky, London W.1

A TENIERS TAPESTRY

THE VINTAGERS

with the Brussels mark
signed VL.DL (Urban & Daniel Leyniers)

7 ft. 11 in. × 6 ft. 11 in. wide
(2.38 × 2.08 metres)



QUINNEYS LTD.

WALTER NEEDHAM

CHARLES I GALLERIES
and ST. MICHAEL'S RECTORY
49-61 BRIDGE STREET ROW
CHESTER



Cable Address:
'Needinc', Chester

Telephone:
Chester 22836
and 23632

Fine PAIR of early 19th Century Satinwood
Side Tables.

53 × 21 × 33 inches high.

Fine quality inlays in kingwood and coloured.



MARTIN DROLLING 1752-1817 THE YOUNG ARTISTS
Signed and dated 1800 Canvas 18 × 14 $\frac{3}{4}$ inches (46 × 37.5 cm.)

THE HALLSBOROUGH GALLERY

20 Piccadilly Arcade, London S.W.1

Tel: GROsvenor 1923

Members of the British Antique Dealers Association

Cables: Pictorio London

IMPORTANT OLD MASTERS

FINE XIX-XX CENTURY FRENCH PAINTINGS

Brockington Gallery

DISTRICT BANK BUILDINGS
BROAD STREET, HEREFORD

AND



TELEPHONE 4984

Brockington House

21 HAFOD ROAD
HEREFORD



No. 2287 - YEW, DOUBLE GATE LEG TABLE WITH INLAID VENEERED TOP (82 x 72 INCHES OPEN), ENGLISH, c.1670 - SIMILAR TABLE IS ILLUSTRATED IN "THE DICTIONARY OF ENGLISH FURNITURE" by R. EDWARDS, vol. 3, page 239, fig.19.

PERIOD PORCELAIN — SCULPTURE — FURNITURE — WORKS OF ART



Wedgwood

A fine oval portrait plaque, Captain Cook, on
a blue jasper ground, in ebonised frame.

Circa 1790.

FINE FURNITURE • PORCELAIN • SILVER • GLASS • PAINTINGS



WINDSOR ANTIQUES

51 BOURKE STREET, MELBOURNE, VICTORIA

AUSTRALIA

CHARLES WOOLLETT & SON

Members of The British Antique Dealers' Association Ltd.



Rare and interesting white porcelain figure of Shakespeare, after the large monument by P. Scheemakers. English, 18th century. Pedestal moulded with masks of Elizabeth I, Henry V and Richard III. 17½ inches high.

Antique 18th century Chippendale mahogany card table, interior fitted baize and slots for counters. 33½ inches wide.



Established 1889

59 / 61 WIGMORE STREET, LONDON, W.1

Phone: Welbeck 8664

SATYR

by

RICCIO

(Andrea Briosco)

c. 1475 d. 1532

Bronze

Height 8½ inches

Sculpture and Works of Art

PEEL & HUMPHRIS LTD

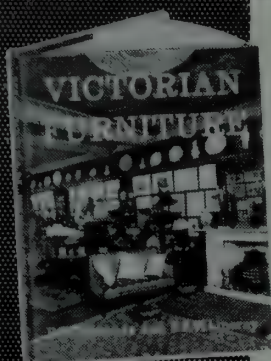
37 NEW BOND STREET LONDON W1

MAYFAIR 6240



COUNTRY LIFE

Essential Books for Collectors



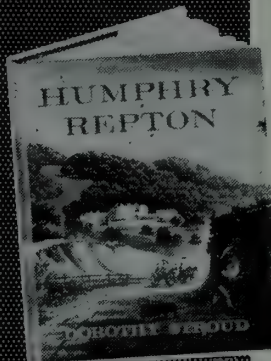
Victorian Furniture

R. W. Symonds and B. B. Whineray. Covers the whole range of Victorian furniture during a period when furniture making changed from a craft to an industry, and includes all the developments and fluctuations in furniture styles throughout the period. 11½ x 8½. 242 pp. 282 illustrations. £4 4s.



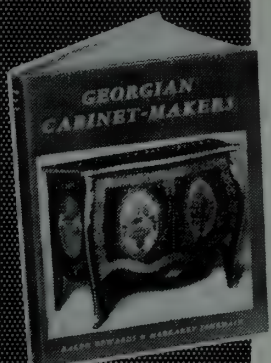
Decorative Painting in England: Volume I

Edward Croft-Murray. The definitive book on the subject—the first of two authoritative volumes, dealing, in immense detail, with this particular type of painting. Mr. Croft-Murray, Keeper of Prints and Drawings at the British Museum, has gone much further than any other author into the histories of the actual painters. The illustrations, many of them specially photographed, are a most important feature of this scholarly work. 12½ x 9½. 320 pp. 139 collotype illustrations. £12 12s.



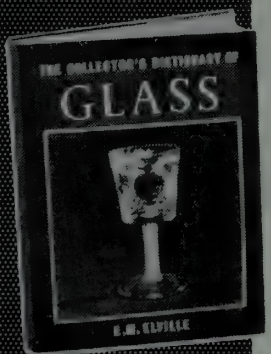
Humphry Repton

Dorothy Stroud. A companion volume to the same author's *Capability Brown*. Repton (1752-1818) succeeded Brown as the foremost landscape gardener in England. He planned and laid out the grounds of many famous country houses and was also responsible for the design of several squares in Central London. 11½ x 8½. 178 pp. 120 illustrations. £4 4s.



Georgian Cabinet Makers

Margaret Jourdain, revised by Ralph Edwards. The third edition of a classic work, containing details and listing the achievements of more than 100 supreme craftsmen. No lover of furniture can fail to obtain both pleasure and profit from its contents. 11½ x 8½. 248 pp. 232 photographs. £3 3s.



The Collector's Dictionary of Glass

E. M. Elville. "A book to be treasured by all interested in this fascinating subject... a large and splendid volume of nearly 200 double-column pages and 275 illustrations"—*Quarterly Review*. £8 8s.

Standard Works

Collecting Antiques	
G. Bernard Hughes	£3 3s.
English Furniture	
Rogers and Jourdain	£2 5s.
English Tableglass	
E. M. Elville	£2 2s.
Victorian Pottery & Porcelain	
G. Bernard Hughes	£2 12s. 6d.
English Victorian Jewellery	
Ernie Bradford	£2 2s.
Sealed Bottles	
Sheelagh Ruggles-Brise	30s.
English & Irish Cut Glass	
E. M. Elville	25s.

Send for complete list

ORDER NOW from Libraries, Booksellers, or by post from Country Life Ltd., 2-10 Tavistock Street, Covent Garden, London, W.C.2

CONNOISSEUR REGISTER

SCHOOL OF DESIGN & DECORATION. The next ten-week concentrated courses start on 21st January.

THE LECTURE COURSE, supervised by Mrs. Michael Inchbald, covers all aspects of period and modern Interior Design, with lectures by experts on the history and appreciation of art, architecture, furniture, silver and china; practical sessions and visits to historic houses and designers' studios.

THE DRAWING COURSE gives practical training in drawing and designing interior schemes, working at the drawing board under the supervision of practising interior designers. Details and application forms from **INCHBALD SCHOOL OF DESIGN**, 10 Milner Street, London, S.W.3. Knightsbridge 4456.

DUBLIN—the largest and most varied stock of antiques in Ireland. City Antiques Ltd., 3 Dawson Street. Telephone 77960.

THE LITTLE GALLERY, 3 Witton Wood Road, Frinton-on-Sea, Essex. Oil paintings by 19th Century Masters. Enquiries welcomed. Write for catalogue.

BOOKS FOR THE COLLECTOR AND CONNOISSEUR. Please send for new free 60 page catalogue listing 1500 important books on Ceramics, Silver, Furniture, Glass, Enamels, Miniatures, Wedgwood, Luster, etc. (Also Benezit's magnificent 8 volume illustrated Dictionary of Painters of all countries complete to 1962.) The Ceramic Book Company, St. John's Road, Newport, Mon., England.

TAPESTRY: 17th-18th Cent. Brussels Verdure 7 ft. 1 in. x 7 ft. 7 in., \$675; photo and details on request. Jas. C. Nichols Art Studio, 509 Davis, Kalamazoo, Michigan, U.S.A.

TO LET: Charming XVIth century timbered shop, with modernized flat, outbuildings and small garden. Suitable for an antique business in this old world and much visited town. Apply: The Wenlock Abbey Estate, Much Wenlock, Shropshire.

TO LET: St. James's. Large lofty shop and basement suitable highest class Art or Antique Dealer. Commencing rent £3,750 p.a.—Cyril I. Silver, F.R.I.C.S., 42 Baker Street, W.1.

WANTED: In good condition, 1949 Antique Dealers' Fair issue of The Connoisseur. Box No. 7235.

BEARNES' SALEROOMS, Warren Road, Torquay (telephone 22309) attract principal Buyers from London, etc. We are pleased to advise West country owners re sale of Antiques, Pictures, Silver, etc. (Estate Agency Depts: Torquay 22126, Paignton 58296.)

ANTIQUE MAPS: All Counties of British Isles. Large Stocks—Trade supplied. Apply Harold Finlinson, The Old Mansion House, Truro, Cornwall.

WANTED: Important pair antique wrought iron gates suitable for posts 101 inches high, opening 18 ft. 2 in. wide. Write full details and price, Stair & Company, 59 East 57th Street, New York 22, N.Y.

The British Museum **CALENDAR OF AFRICAN ART**, 1963, in colour. 11/6 post free from the British Museum, London, W.C.1.

DUNNING'S ANTIQUES purchase and offer Ship Figureheads, Sundials, Globes, Scientific Instruments, Early Carvings, Rushlight Holders, Sandglasses, Door Furniture. 58 Holywell Hill, ST. ALBANS. 51065.

CONNOISSEUR 1901-1940 nearly complete, 460 copies, unbound, mint condition. Offers for lot. Box No. 7237.

WANTED by Private Collector **OLD AMERICAN FLAGS** (prior to 1870). Write B. Mastai, 21 East 57th Street, New York 22, N.Y., U.S.A.

Silver Tea and Coffee Services, Trays, Waiters, Dishes, Spoons and Forks, Candlesticks, Candelabra, also Antique Jewellery. **GARRARD & CO. LTD.**, Crown Jewellers, are particularly interested to purchase and offer the best possible prices. Send pieces to 112 Regent Street, London, W.1, or we will gladly arrange for a representative to call.

Chronometers, deck watches, stopwatches and watch spares for disposal from the Unique Collection of Chas. Frank Ltd., Saltmarket, Glasgow.

HADDONFIELD, NEW JERSEY: Sanski Gallery, 50 Tanner Village. Fine early American and European paintings, drawings and sculpture bought, sold, restored.

FINE CHESSMEN WANTED by collector, sets or odd pieces. Write Box No. 7236.

YE OLDE TYMES, 27 High Street, Clacton-on-Sea. Comprehensive stock of Antique Furniture, Jewellery, Silver, Plate and China. Personal visits invited. Trade enquiries welcomed. Telephone: Clacton 800.

MAGNIFIER, lies on any flat surface, 4 by 3 inches, 15/3. Leaflet from Telkoh, 24 Notting Hill, W.11.

Register advertisements are 1/6 per word, minimum £1 for 15 words, which must be prepaid and sent to the Advertisement Manager, **THE CONNOISSEUR**, 13-17 NEW BURLINGTON PLACE, LONDON, W.1. (Gerrard 8166.) Addresses or Box Numbers must be inserted, and replies to the latter should be clearly marked with the Box Number. The Proprietors of The Connoisseur accept no responsibility for any sales effected.



THE LETTER
HENDRIK JACOBUS SCHOLTEN
Oil on panel, size 28 $\frac{3}{4}$ × 24 inches

THE FINE ART SOCIETY LTD

18th – 20th Century Paintings and Water-colours

Specialists in early English Water-colours

148 NEW BOND STREET, LONDON, W.1

Established 1876

Members of The British Antique Dealers' Association Ltd.

Telephone: Mayfair 5116



SYDNEY L. MOSS LTD

81 DAVIES STREET, LONDON, W.1

Established 1910

MAYfair 4670

Fine Old Chinese
Ceramics
and
Works of Art



A pair of Chinese Ivory Artist's wrist-rests, beautifully carved in full relief.
18th century.

Height 8¼ inches including wood stands.



MAYA Black clay head, 6th - 9th century A.D.
Height 17½ inches

GALERIE INTERNATIONALE D'ART CONTEMPORAIN

253, RUE SAINT-HONORÉ

Tél: Opéra 32.29

PARIS, 1^{er}

In the front line of contemporary art

Agents for:

Mathieu Viola A. Pomodoro
Guiette Latham G. Pomodoro
Corbero Compard Degottex
Van Leyden

ARTISTS OF FAME AND PROMISE

MASTERPIECES

in

PRECOLUMBIAN AND PRIMITIVE ARTS

BRUXELLES, V

208, AV. F. ROOSEVELT
Tél: 72.09.79

ZÜRICH, 1

NÜSCHELERSTRASSE 31
Tel: 25 17 48

Church Street Galleries Limited

Members of The British Antique Dealers' Association Ltd.

CABLES:
ANTICS, LONDON

77 KENSINGTON CHURCH STREET · LONDON · W·8

TELEPHONES:
WESTERN 2461/9175



Small George II padouk wood chest with slide and original handles. *Circa 1740. 30 in. wide.*



18th century hall porter's chair covered in pomegranate coloured leather. *Circa 1780.*



Pair of Sheraton faded mahogany card tables, the interior lined in apricot silk velvet. *Circa 1790.*



Small Chippendale mahogany bureau. *Circa 1760. 30 in. wide, 15½ in. deep.*



Rare 18th Century marquetry child's chair, covered in faded rose leather. *Circa 1740.*



An unusually shallow late 18th century mahogany side cabinet. *Circa 1785. 12 in. deep, 43 in. wide.*



✱
MEISSEN
c. 1735

A fine Bowl and Cover, painted with a continuous harbour scene, the domed cover with a flower knob.

Mark: Crossed swords mark in blue, initial D and numeral 5 in gilding.

✱

BEAUCHAMP GALLERIES

8 BEAUCHAMP PLACE S.W.3
Telephone: Kensington 5716

MEMBER OF THE
B.A.D.A. LTD

Just published: 42s.

Cloth bound

By post 44/6 or USA \$6.00

Profusely illustrated

The Connoisseur Year Book 1963

contains much factual information not readily obtainable elsewhere; it also contains five colour plates and more than 100 black and white illustrations. 120 pages 11 in. × 8½ in.

Contents

Works of Art at Auction: highlights of the season
Lost and Found: by PAUL NUGAT
Roland Penrose: by FRANCIS WATSON
Coventry Cathedral within: by JOHN COMMANDER
Barton St. Mary revisited: Mr. and Mrs. Terence Kennedy's recent acquisitions: by ALAN OSBORNE
A Miniature Metropolitan: Minneapolis Institute of Arts: by ROSINE RAOUL
Primitives to Picasso: the Royal Academy Spring Exhibition: by KEITH ROBERTS
International Art Treasures at the V. and A.: by NICHOLAS EDWARDS

Chinese Ivories in Sheffield: by RICHARD SEDDON
A Curator looks at his Public: by FRANCIS W. HAWCROFT
Buying modern art: by ALAN BOWNESS
Folk Art in the New World: by STEFAN P. MUNSING
Some Gallery acquisitions of the year
International Law and Art Treasures in transit: by GUY PICARDA
Art Patrons; Collections and preservers
News from Museums
New Art Books
Art Periodicals and Societies

The Connoisseur Year Book is not included in any subscription, but you are invited to order it through your bookseller; or to send 44s. 6d. (six dollars), direct to London, for a copy, which will be mailed to you from London immediately. We much regret that late orders may be disappointed. *If ordering by mail, please send your early remittance to:* The Belgrave Library, 22 Armoury Way, London SW18



Oil painting by Peter Tillemans

'View of the Thames at Richmond'

Canvas 25 × 49 inches

OSCAR AND PETER JOHNSON

wish to announce that their new Gallery will be at
LOWNDES LODGE, CADOGAN PLACE
which will be opening shortly

IN THE MEANTIME THEIR ADDRESS IS

*5 Cadogan Square
London S. W. 1*

Telephone BELgravia 1708



A mahogany commode of faded colour, 4 ft. 6 in. wide, 22 in. deep and 2 ft. 8 in. high overall.

18th Century
ENGLISH
FURNITURE

L. LOEWENTHAL

4 ST. JAMES'S STREET, LONDON, S.W.1

Telephone: Whitehall 1781

Member of the
British Antique
Dealers Association

PS

Regardless of size or complexity
you can rely on P & S to pack and
forward to all parts of the world,
promptly, safely and economically.

Pitt & Scott
Limited

1/3 St. Paul's Churchyard, London
E.C.4

Telephone: City 6474

*Household removals to all parts of
the world. Storage facilities at
London, Liverpool, Glasgow and
Paris.*

English Furniture, Pottery and Porcelain
and Chinese Porcelain of the 18th Century

PEEL ANTIQUES

131D Kensington Church Street
(Corner of Peel Street) London, W.8

Binders for your **Connoisseurs!** And you can do it your-
self. Three Binders take a year's issues. Strongly made, they are
of red leather-cloth, with rounded corners, the name *The Connoisseur*
gold-blocked on the spine. Price each 16s. 6d. (\$2.39) inclusive
of postage, packing and insurance. Extra blocking on the spine
for dates costs an additional 1s. 3d. (17 cents) per binder. Order
from *The Belgrave Library, 22 Armoury Way, London, S.W.18.*



for Christmas and
The Connoisseur
- the gift idea for
people who already
have everything.

The Connoisseur
gives 12 months'
pleasure
for £6. 15s.

or six months for £3. 7s. 6d.

ORDER OVERLEAF 



or Christmas giving

Herbert of London circa
th, Conduit Street, W.1.

cigarette by John Player
price for one hundred at



A finely carved glazed console 18th century
36 x 18 x 30 inches high and a Louis XV clock

CANOVA

(Antiquidades) Lda.

Rua do Alecrim 117/121

LISBOA 2, PORTUGAL

Telephone 28343

NEW BELL BOOKS FOR COLLECTORS

The Craftsman in Wood

EDWARD H. PINTO

The founder of the famous Pinto Collection of Wooden Bygones, and one of our leading authorities on everything pertaining to wood and woodworking, here studies trees, furniture-making, the various woods and developments in their use since the Middle Ages, in a book whose importance need hardly be stressed.

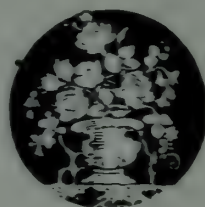
Profusely illustrated with plates and drawings.

30s.

Papier-mâché

IN GREAT BRITAIN & AMERICA

JANE TOLLER



The only book on its subject in print, and the first for many years, Jane Toller's practical and informative study, based as far as possible on contemporary journals, catalogues, directories, etc., fills a need at this time of greater-than-ever appreciation of the decorative quality of papier-mâché.

32 pages of plates. Drawings.

35s.

How to Identify English Drinking Glasses & Decanters

by DOUGLAS ASH *Fully illustrated* 21s.



COIN & MEDAL SPECIALISTS

Collections and rare pieces wanted

Catalogue of English Coins 14/9d including postage

A list of catalogues and other publications on request

B. A. SEABY LTD.

65 Great Portland Street, London W.1 Telephone: LANGham 3677

DORSET GALLERIES

J. A. FREDERICKS

(Member of The British Antique Dealers Association)

WISHES TO PURCHASE
OLD ENGLISH FURNITURE

49 DORSET STREET, BAKER STREET, LONDON, W.1 Welbeck 8934

RALPH COX

Member of The British Antique Dealers Association

Telephone 22463

*6 & 7, Castle Hill
Lincoln*



LOUIS XVI
One of a pair
of bronze dogs
Length overall
7 inches
£65

DAVID BLACK & SONS

**1 BURLINGTON GARDENS
NEW BOND STREET, W.1**

have on exhibition and for sale one of the most carefully chosen collections of Antique English and Continental Silver, *Objets de Vertu* and fine Works of Art in Great Britain and America.

We are always desirous of purchasing for cash any of the aforementioned Works of Art.

★ We especially wish to purchase West African, Inca and Mexican Primitive Sculpture and Works of Art in Gold, Ivory, Bronze, viz. Figures, Busts and Masks.

Telegraphic Address:
"DAVIDBLACK, LONDON W.1"
and

Telephone:
HYDE PARK 3851

MR. BERNARD BLACK
1062 MADISON AVENUE, NEW YORK 21
Telephone: TRAFALGAR 9-2171



J. J. C. SPOHLER (1837-1922)

Abels

STADTWALDGÜRTEL 32

COLOGNE

(Illustrated catalogue free on request)

PREMSELA & HAMBURGER

est. 1823

*Antique silver
and jewellery
from the 15th to
the 19th century*

*

*Renaissance
rock crystal
tazza
Height 3 $\frac{3}{8}$ inches
Length 8 $\frac{7}{8}$ inches*



ROKIN 120 - AMSTERDAM

Also Amsterdam - Hilton Hotel



Terracotta, Giuseppe Mazza (1653-1741)
Height 18½ inches

ALESSANDRO ORSI
ANTIQUES

14 VIA BAGUTTA

MILAN (ITALY)



W. Wingate & Johnston Ltd

—Established 1815—

Head office:

39/45 FINSBURY SQUARE, LONDON, E.C.2

also at:

LIVERPOOL-MANCHESTER-SOUTHAMPTON
BELFAST - PARIS - NEWCASTLE - GLASGOW
TORONTO - NEW YORK - MONTREAL - LEEDS
LEICESTER

CONNECTING WITH A NETWORK OF RELIABLE AGENTS OVERSEAS

Antique Silver

Sheffield Plate

Antique Jewellery

**HARRY
CHERNACK**
of Edinburgh

85 ROSE STREET · PHONE CAL 3038
Member of The British Antique Dealers Association

William R. Drown
Old Masters
45 Dover Street, London W1
Hyde Park 4711

P. H. GILLINGHAM

M.B.A.D.A. Ltd.

Antiques and Works of Art

LARGEST STOCK IN THE SOUTH OF ENGLAND

Speciality: Old English Cottage Furnishing

8 CHERTSEY STREET
GUILDFORD
Telephone: 5750

'LYNDHURST' LONDON ROAD
GUILDFORD
Telephone: 61952

DUITS

LTD.

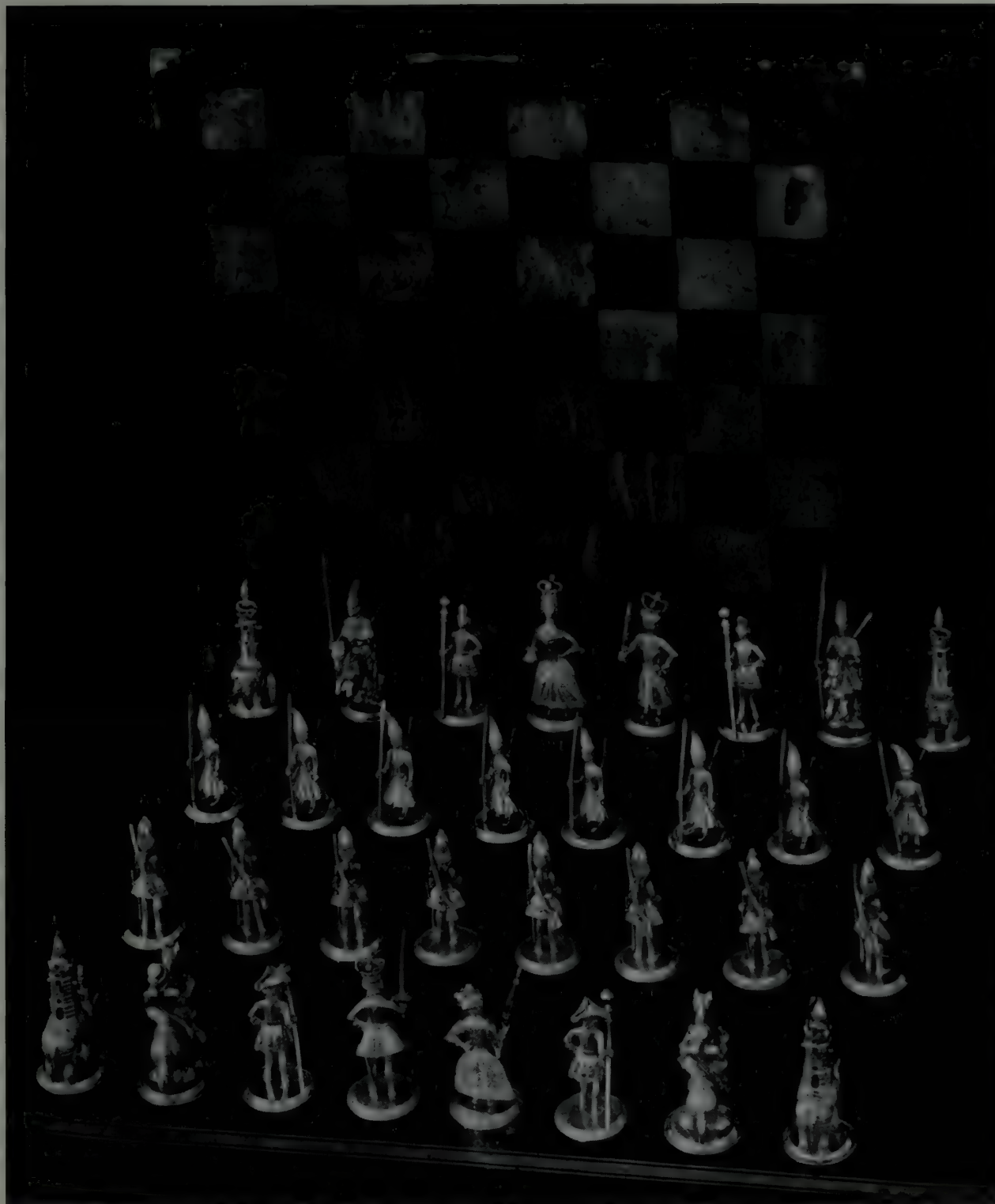
Finest examples
of
17th century Dutch Masters



6 DUKE STREET
ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 7440

ANTIQUE SILVER



Very important Antique Silver Chess Set
modelled in silver and silver-gilt by the famous silversmith FULLER WHITE,
George II, London, *circa* 1750.

Each piece is in perfect order and marked with the maker's name; the original
case has a fine chessboard lid. Each figure is approximately 3 inches in height.

Antique silver chess sets are extremely rare.

*We shall be happy to answer your enquiries and to give you details of the Silver
from the Collection of*

LOUIS WINE Ltd.

Fine Art Dealers, Jewellers and Silversmiths

31 & 32 GRAFTON STREET, DUBLIN



Established 1840

Tel: Dublin 73865



THE BRITISH ANTIQUE DEALERS ASSOCIATION



THE WORLD'S BIGGEST BUYERS

Discerning buyers and sellers appreciate the many advantages of dealing with members. A booklet price 5/- post free (\$1 in the U.S.A.), giving the names and addresses of over five hundred established dealers in antiques and works of art who are members of the Association will be forwarded on application to the Secretary at

The British Antique Dealers' Association Ltd.

20 RUTLAND GATE, LONDON, S.W.7

Telephone: Kensington 4128 and 2102

Antique Silver...



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
GOLDSMITHS & CROWN JEWELLERS,
GARRARD & CO. LTD., LONDON

from **GARRARD**



Antique Silver Gilt Tazza

One of a pair of George III 1805 Tazze, diameter 12 inches, by Digby Scott and Benjamin Smith. The arms are those of Hector John Graham Toler, Earl of Norbury. This pair of Tazze is representative of the fine range of antique silver that is always to be found at Garrard.

For the finest antique silver, make sure you visit Garrard

GARRARD The Crown Jewellers

112 REGENT STREET W1 · REGENT 7020

Hartman Trading Corp.

Alan Hartman, Director

Member: Art and Antique Dealers League of America

22 W. 45th Street
New York 36, N.Y.

Telephone: MU 7-4938

Cables: Jadecurios

*White Jade Bowl inlaid with genuine
rubies, set in gold, Mogul, 18th century*

Diameter 4 $\frac{3}{4}$ inches



18th
Century
LADIK

4'8" x 3'3"

Collection of Rare Antique Rugs and Textiles

BESHIR GALLERIES

699 MADISON AVENUE

NEW YORK 21, N.Y.

DENVER ART GALLERIES

**CONTEMPORARY ART
and
OLD MASTERS**

3 $\frac{1}{2}$ floors of exhibition space

Lemon Saks, Director

1635 BROADWAY, DENVER 2, COLORADO

**M. R. SCHWEITZER
GALLERY**

*take pleasure in
announcing their
removal to more
spacious quarters
at*

*958 Madison Ave.
N. Y. C. 21*



Wooden Sculpture • Triptych • Kenar's School



Cepelia

5 East 57th Street
New York 22, N.Y.

Polish Craft & Art Center

Contemporary Paintings, Wood Carvings,
Rugs, Wrought Iron, Ceramics

PB

**PARKE-BERNET
GALLERIES • INC**

980 MADISON AVENUE • NEW YORK 21

Public Auctions

SEPTEMBER TO JUNE

ANTIQUe FURNITURE • PAINTINGS • PRINTS
SCULPTURES • TAPESTRIES • RUGS • CLASSICAL
AND ORIENTAL ART • JEWELLERY • RARE BOOKS
MSS AND AUTOGRAPHS

Monthly Bulletin Mailed Free on Request



One of Our Ten Spacious Exhibition Rooms

For Terms (*which are negotiable*) and Conditions
regarding disposal of collections in the world's
richest market, Address

LESLIE A. HYAM, *President*

LOUIS J. MARION, *Executive Vice-President*

MARY VANDEGRIFT, *Vice-President*

ROBERT F. METZDORF, *Vice-President*

In Charge of Book Department

European Representative

EMIL HARTMANN, *Limmatstrasse 285*

Zurich 5, Switzerland • Telephone 42.66.56



NEWHOUSE GALLERIES

ESTABLISHED 1878

FINE PAINTINGS

• ADRIAEN VAN DE VELDE

1636-1672

21 x 16½ inches

15 EAST 57th STREET, NEW YORK
N.Y.

DUVEEN

Masterpieces of

PAINTING SCULPTURE PORCELAIN

FURNITURE TAPESTRIES

GOTHIC • RENAISSANCE • EIGHTEENTH CENTURY

DUVEEN BROTHERS INC.

18 EAST 79 STREET
NEW YORK 21, N.Y.

**A SHERATON INLAID
SATINWOOD SECRÉTAIRE CABINET**

the superstructure with two open shelves supported by delicately turned columns surmounting a "pull-out" drawer writing compartment with a fitted interior. The lower part, a concave cupboard with shelf, enclosed by two doors with oval panels with deep contrasting border; on short tapering legs. A specimen of the highest quality. *Circa 1780-90. Height - 4 ft. 6 in. Width - 2 ft. 9 in. Depth - 1 ft. 6 in. Exhibited at Art Treasures Exhibition, New York - June 1955.*

Vernay

*Member of Art and Antique Dealers League of America
Member of New York Antique and Art Dealers Association*

124 East 55th St., New York 22 • PLaza 3-8060

OLD ENGLISH FURNITURE • SILVER • PORCELAIN • PAINTINGS • GLASS



Bord de la Mer et Mont-St-Michel

Oil on canvas 18 x 21 1/2 inches

Signed and dated lower right: Maurice Utrillo, V.

Août 1922

MAURICE UTRILLO



Madonna. Ivory - GOA XVII century

Height: 8 inches without pedestal

PAPAZIAN & ESKENAZI

Oriental Art

15 VIA MONTE NAPOLEONE, MILAN

HAMMER GALLERIES Inc.

51 East 57th Street

New York 22

N.Y.

Cable address:
Hammergall, N.Y.

Telephone:
Plaza 8-0410

MERRYVALE



Antique celadon Quon Yin; Chinese; probably Chien-yao, later part of Ming Dynasty. 'Crab-green' color. Proof except for repair to first knuckle, fore-finger, right hand. Height 46 inches. A most rare and distinguished piece.

Antiques and Gardens

Open Monday through Friday 9 to 5.30

Telephone: JOrdan 7-0615

3640 BUCHANAN STREET, SAN FRANCISCO 23, CALIFORNIA



Wakefield-Scearce Galleries

Historic Science Hill,
Shelbyville, Kentucky

*on the main road (U.S.60) between
Louisville and Lexington*

Telephone: (Area Code 502) ME. 3-4382

OLD SHEFFIELD PLATE

Hot-water compartment dish, medium size,
with cover surmounted by a chased crown.

Circa 1810.

Motto with crest of family of James George
Baird-Hay, Esq., Belton, Haddington,
Scotland, on base.

Length, not including handles, 22 inches.

A Lion Hunt, bronze group by Francesco Fanelli, Italian, first half XVII Century. Height 8½ inches.



Gilt Monstrance, German (Lower Saxon), second half XV Century. Height 26½ inches.



St. George and the Dragon, bronze group by Francesco Fanelli, Italian, first half XVII Century. Height 8 inches.



EDWARD R. LUBIN

WORKS OF ART INC.

17 East 64th Street, NEW YORK 21, N.Y.

University 1-3649

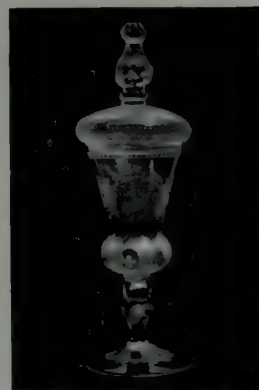
Cables: ARTWORKS



Glass Goblet, German (Silesian), first half XVIII Century, with arms of Empress Maria Teresa and the von Dresky family, ex-coll. H. U. Kuester. Height 11 inches.



Pieta, polychromed stucco, North Italian (Como district), by a Rhenish Workshop, beginning XV Century, ex-coll. Canessa 1924. Height 22 inches.



Large Glass Goblet, German (Potsdam-Zechlin), with ship at sea, beginning XVIII Century, ex-coll. Glasgow Art Museum, Wm. Randolph Hearst. Height 14½ inches.

SCHONEMAN GALLERIES

*fine french
paintings*

63 East 57th St NEW YORK PL 5-3020



A fine pair of Louis XV petite commodes of 'Bois de Rose' with 3 drawers and rouge royal marble tops, circa 1750. 15½ in. wide × 11½ in. deep × 28½ in. high.

RICHARD V. HARE

927 MADISON AVENUE, NEW YORK 21, N.Y.

UNIVERSITY 1-6910

FRENCH ANTIQUES



Régence carved and gilded mirror
70½ inches high by 42 inches wide overall

JOSEPHINE HOWELL INC

41 EAST 57th STREET

NEW YORK 22 N.Y. PLAZA 3-5515

pierre matisse gallery

Balthus

Mac Iver

Calligannis

Dubuffet

Rivera

Miró

Le Corbusier

Riopelle

Saura

Hillares

Butler

Marini

Giacometti

Rozak

41 East 57th Street, New York 22, N.Y.

KNOEDLER

Established 1846

Old and Contemporary Masters

LONDON

34 St. James's Street
S.W.1

NEW YORK

14 East 57th Street
N.Y. 22

PARIS

85 bis rue du Faubourg
St. Honoré 8^e

STATEMENT REQUIRED BY THE ACT OF AUGUST 24,
1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933,
JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING
THE OWNERSHIP, MANAGEMENT, AND CIRCULATION
OF

THE CONNOISSEUR

published monthly

at New York, N.Y. for October 1, 1962

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, THE NATIONAL MAGAZINE CO. LTD., 28/30 Grosvenor Gardens, London S.W.1.

Editor, L. G. G. Ramsey, 28/30 Grosvenor Gardens, London S.W.1.

Managing Editor, None.

Director, Fred Lewis, 959 Eighth Avenue, New York 19, N.Y.

2. The owner is: THE NATIONAL MAGAZINE CO. LTD., sole stockholder, The Hearst Corporation, 100 West Tenth Street, Wilmington, Delaware. All of the stock of The Hearst Corporation is held by the following Voting Trustees, namely: Richard E. Berlin, 959 Eighth Avenue, New York, New York; Harold G. Kern, 5 Winthrop Square, Boston, Massachusetts; G. O. Markuson, 959 Eighth Avenue, New York, New York; Charles Mayer, Third and Market Streets, San Francisco, California; William Randolph Hearst, Jr., 959 Eighth Avenue, New York, New York; Randolph A. Hearst, Third and Market Streets, San Francisco, California; David W. Hearst, 270 North Canon Drive, Beverly Hills, California; J. D. Gortatowsky, 57th Street at Eighth Avenue, New York, New York and Herbert W. Beyca, 410 Park Avenue, New York, New York under Voting Trust Agreement dated as of February 28, 1958; the beneficial owners of the stock deposited under the aforesaid Voting Trust are The Hearst Foundation, Inc., the William Randolph Hearst Foundation, William Randolph Hearst, Jr., Randolph Apperson Hearst, David Whitmire Hearst, George Hearst, John Randolph Hearst, Jr., Joanne Hearst Herndon, William Randolph Hearst II and Deborah Hearst.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 11,076.

FRED LEWIS
(Signature of Director)

Sworn to and subscribed before me this 27th day of September, 1962

ANDREW E. MACYKO,
Notary Public, State of New York
No. 41-2461900
Qualified in Queens County
Cert. filed in New York County
Commission Expires March 30, 1963

[SEAL]

G. N. DAWNAY

(Fine Arts)

Specialist in the
Finest and Rarest in

ENGLISH AND WELSH CERAMICS

108 Penylan Road, CARDIFF

Telephone: Cardiff 36888

Private residence

By appointment

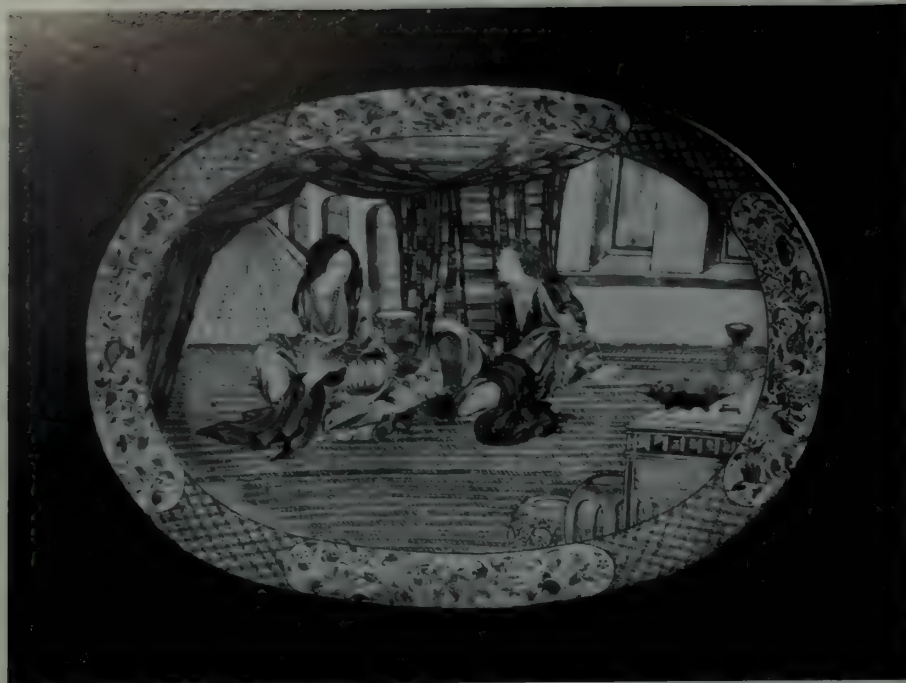
Frank Rosen

QANTAS GALLERY

PICCADILLY · LONDON

(on the corner of Bond Street)

December 4-22 1962



Canton enamel dish decorated with two European figures in green, blue, magenta, yellow and aubergine. Ch'ien Lung, 1736-1795 A.D.
Length 11 inches.



Fragment of a stone relief from the staircase of the Palace at Persepolis.
6th Century B.C. 7 by 8½ inches.



BY APPOINTMENT
TO H.M. THE QUEEN
MEDALLISTS

SPINK & SON LTD.

EST. 1772

PERIOD SILVER • JEWELLERY • CHINESE ART
CLASSIC ANTIQUES • PAINTINGS AND DRAWINGS • COINS
MEDALS AND DECORATIONS

Valuation for Probate and Insurance

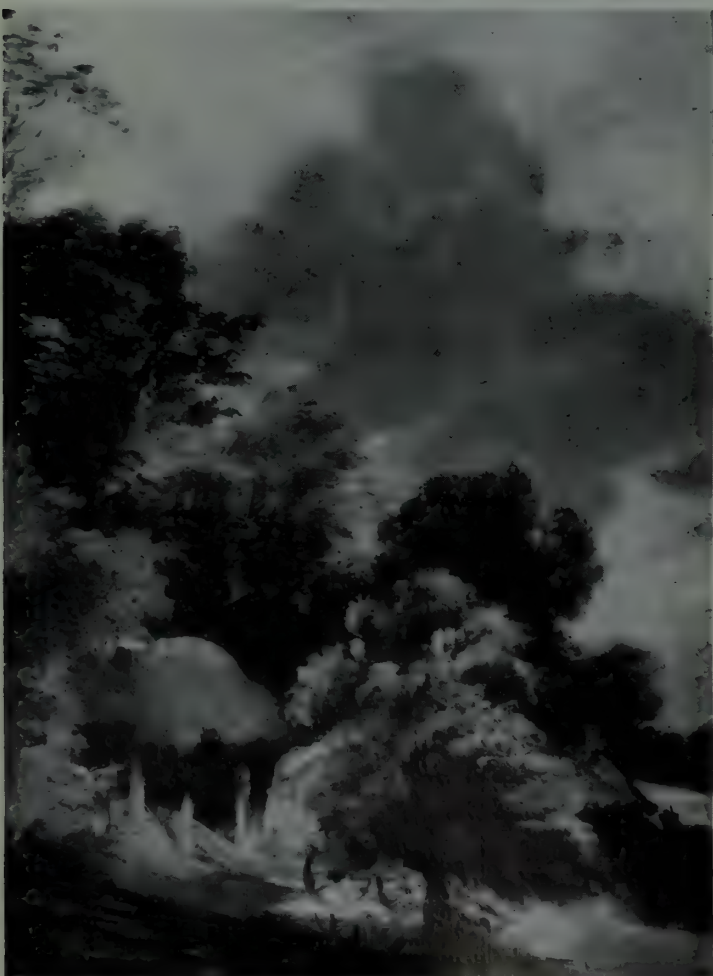
5-6-7 KING STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: WHITEHALL 5275 (5 lines)

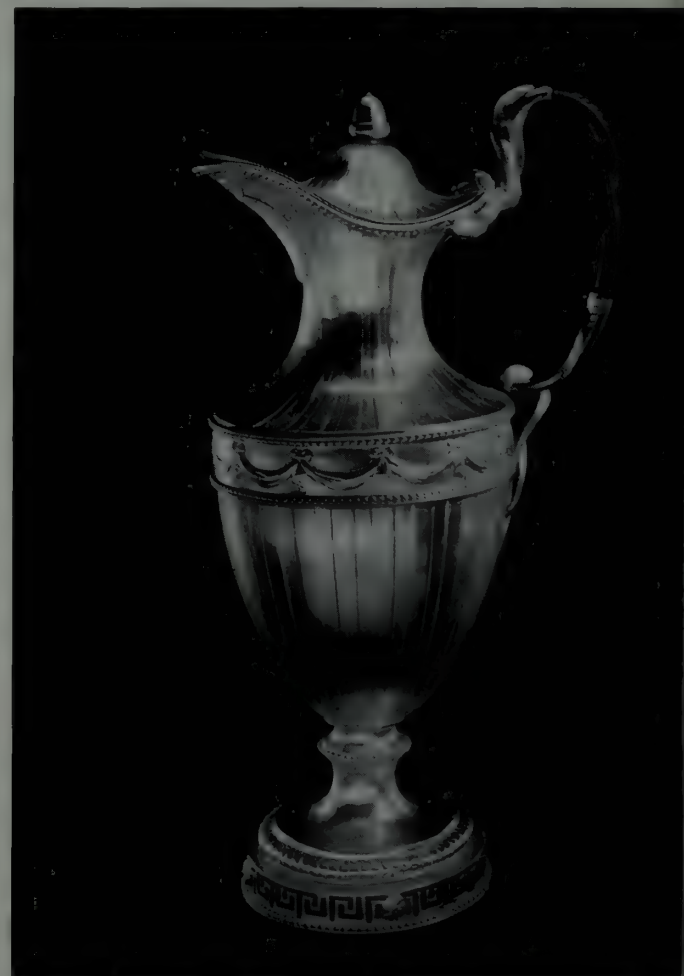
Cables: SPINK, LONDON S.W.1



BY APPOINTMENT
TO H.R.H. THE DUKE OF EDINBURGH
MEDALLISTS



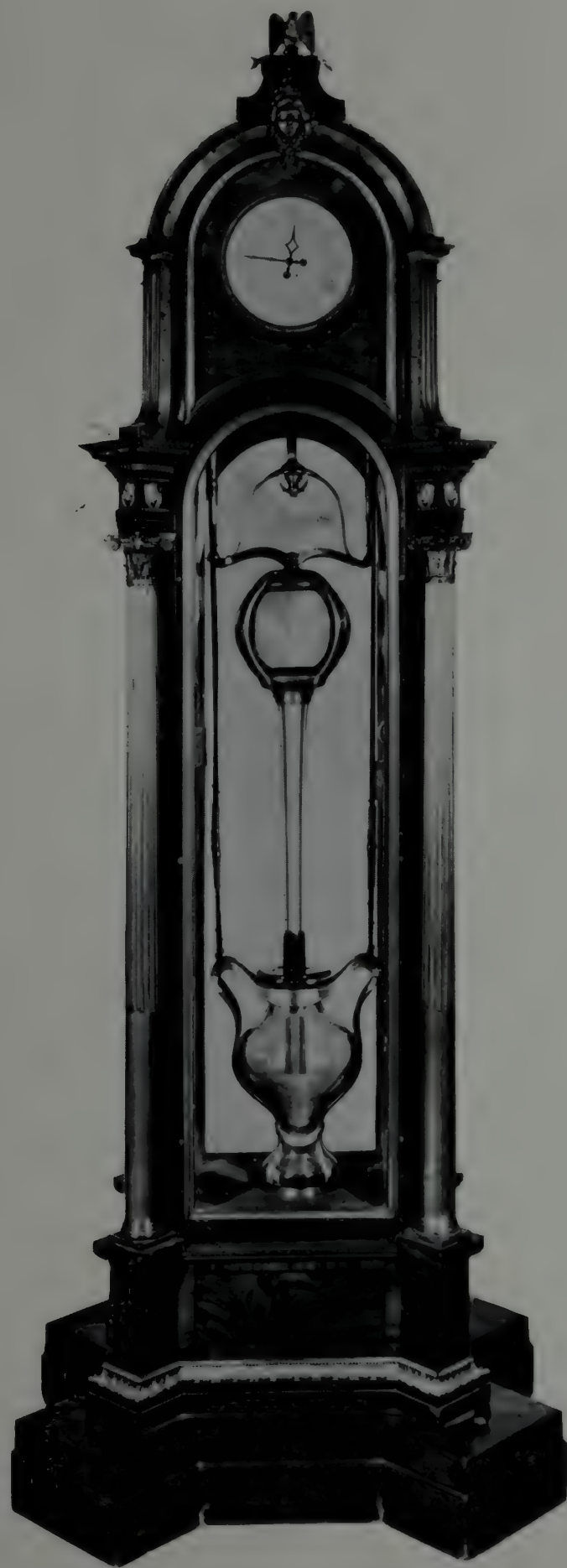
A wooded landscape with thatched barn by John Constable, R.A., 1776-1837. 14½ by 10½ inches.



George III silver covered jug with snake entwined handle. London, date 1773. Weight 40 ounces.
Height 13½ inches.

Each month *The Connoisseur* illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution at home or abroad.

TRIBUTE
TO THE
BRITISH
ANTIQUE
DEALER
(35)



The Victoria and Albert Museum has acquired this important James Cox 114 inch high 'perpetual motion' clock, with weight-driven movement wound by barometric pressure, c. 1780 (see H. Alan Lloyd *Some Outstanding Clocks over Seven Hundred Years, 1250—1959*, plates 130 (b), 131 (a) and (b), pp. 107—110; also *Britten*, 5th ed., fig. 351 and p. 407), from Messrs. H. Blairman & Sons, Ltd., 23 Grafton Street, London, W.1. This remarkable horological specimen was formerly in the W. F. B. Massey-Mainwaring Collection, and was exhibited (No. 191 and Plate 125) by Messrs. Blairman at the C.I.N.O.A. Exhibition in London this year.





Colour frontispiece to the catalogue of the sale, on 16 July, 1861, at 'The Mart, near the Bank of England', of the Somerleyton Hall Estate, including 'The Mansion', an 'Extensive and Elegant Winter Garden' (now gone) and 'many other Luxurious Adjuncts' and a 'Noble and Uninterrupted Domain' of some 4,500 acres.

Somerleyton Hall

'It was always summer there'

JAMES LEES-MILNE

SHALL we ever properly understand the Victorians? Their contradictions seem to us irrational. Their integrity and hypocrisy, their naivety and self-deception, their ardent striving for the truth and their 'ghastly good taste' never cease to perplex and baffle us.

The original Somerleyton Hall, or Somerley as it used to be called 'because', in the words of the seventeenth-century Thomas Fuller, 'it was always summer there, the walks and gardens being planted with perpetual greens', had been built in late Elizabethan, or early Jacobean times by the Jernegans, or Jerninghams. Thirteen generations of this ancient family had held the property

since 1306 and the house they sold in 1610 was of E-shape with the most outrageously curved end-gables and exaggeratedly clumsy turned-in scrolls. Either the Wentworths, who bought the place, or their successors, the Garneys or Allins, added some distinctive pilasters to the front and a row of prim little dormers to the sloping roof. The effect, to judge from a watercolour taken about 1846, was comfortable, endearing and typically East Anglian. Apparently Samuel Morton Peto thought so too when he commissioned the artist to record the house he had recently purchased. And here I return to the enigma presented by the Victorian mind.

Morton Peto was a very remarkable and praiseworthy specimen of the nineteenth-century self-made man. Born in 1809 he was apprenticed at fourteen years of age to his uncle, a builder in the City of London. He spent three arduous years in the carpentry shop and several more in the brickyard, where he learned to lay his 800 bricks a day. When he was twenty-one his uncle died and left him half his flourishing business. This he developed through sheer perseverance and hard work until he very soon became a leading building contractor and the constructor of large sections of the railways, not only in Britain, but in Denmark, Canada, the Argentine and Russia. A staunch and sincere Baptist he was indefatigable in ameliorating the living conditions

Somerleyton Hall lies 6 miles north-west of Lowestoft and 10 miles south of Yarmouth in a remote, flat dependency of Suffolk, bounded by the North Sea, Fritton Lake, the River Waveney, and Oulton Broad. The Elizabethan house of the Jernegans was practically rebuilt between 1844 and 1860 by the railway contractor, Sir Morton Peto, 1st Baronet, from designs of James Thomas. In 1862 financial reverses obliged Sir Morton to sell the estate, house and contents to Sir Francis Crossley, 1st Baronet. It is owned today by Sir Francis's great-grandson, the 3rd Lord Somerleyton, and is regularly open to visitors. Top left (facing): W. E. Nesfield's Italian Garden, with John Thomas's 'Winter Garden' removed, and (below) the Oak Parlour.



The East Front approached by gate piers bearing a pair of couchant deer carved by John Thomas, architect of the house. A French Renaissance screen connects two projecting wings.

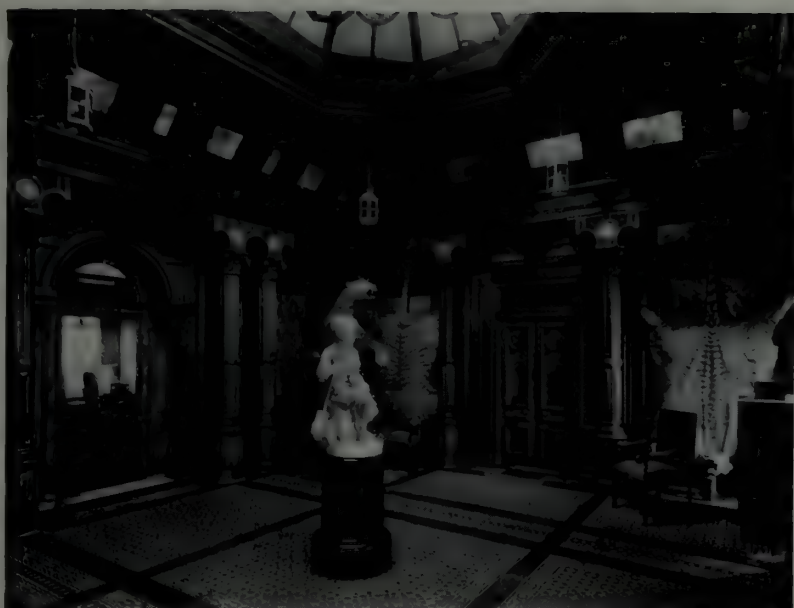
of his workers and was a public benefactor on a most generous scale. In 1847 he was elected Liberal Member of Parliament for Norwich and in 1855 made a baronet.

When in 1844 Morton Peto set himself up as a landed gentleman of 4,500 acres at Somerleyton he immediately proceeded to improve his newly acquired property. He was by all accounts delighted with the old hall and determined to respect its ancient history and cherish its architectural beauties. Confirmation of this attitude is found in the Revd. Alfred Suckling's *Suffolk* (1848). The county historian wrote that 'very extensive alterations and repairs are now in active progress [at Somerleyton] . . . which promise to preserve the ancient character of the place'. These complacent words perfectly express what was indeed happening and what the excellent proprietor truly believed to be his objective. The 'preservation' in fact amounted to practically total rebuilding of the house from top to bottom and to re-casting of the grounds and gardens *de novo*. The finished thing was a splendid example of early-Victorian country-house creation, upon which money and art and thought were expended without stint. The man Sir Morton chose as his collaborator, artistic adviser and architect was no less remarkable than himself.

Ever since his early death through over-strain in 1862 at the age of forty-nine the name of John Thomas has not counted for much. This is not altogether surprising. The most enthusiastic neo-Victorian must concede that much of Thomas's work lacks sensitivity and taste. The man's virtues on the other hand are manifold. He was, like his client, exceedingly hard-working and disinterested to the degree that his art was literally his life. His versatility was only matched by his productivity, which was

immense. He was primarily a sculptor, having learned to carve first under Blore at Crewe Hall in Cheshire, then for seventeen years under Barry and Pugin upon the Houses of Parliament. The pair of huge lions, each measuring twenty-five feet and weighing eighty tons, upon the Britannia Bridge across the Menai Straits, are perhaps his best known work. Apart from quantities of heraldic and sacred carving for public buildings and churches, and busts and statues both portrait and allegorical—the number of the latter defies identification according to Mr. Rupert Gunnis—Thomas has left several samples of his architecture. He built railway-stations, engine-houses, hotels, fish-markets, toll-houses (notably at Lowestoft), banks and chapels, Preston Hall at Aylesford for E. L. Betts, Peto's partner, and the Dairy at Windsor Castle for the Prince Consort. He even decorated a Palace on the Bosphorus for the Sultan of Turkey. The re-building of the Hall and Church (save the tower), the building of the village of thirty-five romantic thatched cottages round a green at Somerleyton, all for Sir Morton Peto, not to mention the embellishment of the Hall with several statues and chimneypieces of his own carving and the amassing for his client of many paintings by the old masters and, more important still, by the best living artists, amounted to a herculean undertaking.

The exterior of Somerleyton has undergone few changes to speak of, apart from the regrettable dismantling in 1914 of Thomas's Winter Garden. The interior, too, has only suffered one major alteration, namely the transformation of a stupendous open-roofed Dining Hall into a single-storeyed reception room and the insertion of some bedrooms over it. The style of the house is very striking. It was not inaptly described in the Sale



The Entrance Vestibule of carved oak columns and wainscot and Devon marble panels, under a stained glass dome.

Particulars of a hundred years ago as 'of the architecture of the Elizabethan period, transformed... into a rich and noble example of Anglo-Italian'. It is to our eyes of course unmistakably and irredeemably early-Victorian. That 'a rich, harmonious style pervades the whole building' is undeniable; and that 'a master mind can be traced in every design and in every enrichment; and... that it was erected with the greatest care, that none but the best workmen were engaged, and that, too, under a very careful supervision' give it a uniformity and wholeness which are of very considerable interest. The material chosen was a hard scarlet brick, dressed with stone fetched from Caen, upon a plinth of stone from Aubigny. Unfortunately the soft Caen stone has not taken too kindly to the sea spray blown by a century of east wind from the coast three miles away, and already shows signs of spalling. The approach between a pair of gate piers, each surmounted by a couchant deer sculptured by Thomas, leads to a forecourt and the east front.

This front is meant to be, and is, both impressive and romantic. Between two projecting wings a connecting screen of French Renaissance derivation boasts a porch of an elaborate carving unknown in Elizabethan England and only just conceivable in sixteenth-century Flanders. To the right rises a square stable clock-tower (the clock by Vulliamy was submitted for the Houses of Parliament but not accepted) with lofty octagonal lantern and scale-tiled roof. To the left rises a still higher Italianate *campanile*, its top stage once equipped as an observatory. The west or garden front is rather more restrained. It has a projecting three-storeyed porch, vaguely recalling that of Bramshill, canted end bay windows and tunnel-like dormers. Alas! the picturesque composition suffers from the lack of Thomas's glass and cast-iron Mosque or Winter Garden which formerly adjoined the north elevation. A contemporary described it 'as if evoked by a magician's wand', calling it 'a range of fantastic palaces of glass, their many sheeny domes and pinnacles sparkling like diamond facets in the noon-day sun'.

The entrance Vestibule gives us a first taste of that 'rich, harmonious style' which characterizes the finish of every apartment at Somerleyton. Twelve oak columns, a shade too exotically carved, frame large wall panels and smaller frieze and cove panels in a polished, green-veined Devon marble. The dome contains very pretty stained-glass panes, probably by Ballantyne of Edinburgh, of several sorts of game birds. The floor is paved with



Joseph Durham's seated statue in Carrara marble of the 1st Lord Somerleyton as a boy.



Detail of the Library woodwork carved by J. M. Willcox of Warwick, a noted Victorian carver.

Minton encaustic tiles in grey, green and blue, and with marbles of red and black. In the centre the figure in Carrara marble of a boy (to become the 1st Lord Somerleyton) sits holding in one hand a spade and in the other a hatful of sea-shells upon his lap. This poetic statue, signed by Joseph Durham (1814-1877) and dated 1865 was put here soon after the sitter's father, Francis Crossley, had acquired Somerleyton. For Sir Morton Peto was not to enjoy his country house status for long. The rich contractor, having suffered serious financial reverses, which he bore with christian fortitude, was obliged in 1862 to part with what he termed his 'earthly paradise'. He sold the estate, the house and all the works of art he had so proudly collected to a man who, like

himself, was a manufacturer, a philanthropist and a Member of Parliament (for Halifax), and who was in the following year to become a Baronet.

The Staircase Hall, with stairs carried on stout oak consoles and ceiling by bold plaster brackets, is rather more Italian-classical than Elizabethan. Of the original pictures commissioned for this room only Landseer's fine *Stag, Hind and Calf* remains. Daniel Maclise's large *Chivalry* above Thomas's impressive Renaissance chimneypiece has gone. Family portraits (the 1st Lord and Lady Somerleyton by the Hon. John Collier) and some splendid Aubusson tapestry panels of arabesques now hang upon the high wall spaces. The polished marble floor leads to a passage culminating in the great west porch, which was the original entrance to the old Jernegan house. To the left is the present Dining Room and beyond it a small Boudoir with late seventeenth-century panelling and classical doorways in oak and deal, spared by Sir Morton Peto's renovations. To the right is the present Library. When Sir Morton rebuilt Somerleyton the use of these two large rooms was reversed. Now the Dining Room contains the pick of Sir Morton's canvases. They include Kneller's fine portrait of Sir Thomas Allin (1612-1685), a forbidding and portly Admiral, who engaged the Dutch Fleet under Van Tromp off Lowestoft, and on another occasion is said to have despatched three Dutch Admirals with his own hand. This portrait has remained at Somerleyton ever since the Admiral bought the estate from the Garneys family in 1672. There are also Wright of Derby's well-known *Artist's Model*, Guido Reni's *St. Simeon and the Child Christ*, Ferdinand Bol's *Rembrandt and His Wife* dressed as Ferdinand and Isabella (bought as a Rembrandt) and a pair of seascapes commissioned in 1853 from Clarkson Stanfield (1793-1867), a highly successful marine painter and intimate friend of Landseer and Dickens. Known by the early Victorians as the English Vandevelde he was considered by Ruskin 'the leader of English realists' and the 'noblest master of cloud form of all our artists'. *The Victory being towed into Gibraltar* was acknowledged to be one



The Library was removed about sixty years ago to its present position on the site of the original open-roofed Banqueting Hall.



(Left). Landseer's *Stag, Hind and Calf* commissioned for Sir Morton Peto, Bt. (Right) The Staircase Hall, Italian-classical rather than Elizabethan in style.

of Stanfield's most accomplished pieces. It, and its fellow *The Storming of St. Sebastian*, hung on either side of the towering chimneypiece in the Banqueting Hall. They, and the gigantic table with wreathed and voluted legs (now reduced to a side-board) and the 'Charles II style' chairs, are depicted in a contemporary coloured lithograph.

When the open-roofed Banqueting Hall was done away with about sixty years ago the oak bookshelves and chimneypiece from the previous Library were installed in the reduced room. The craftsman responsible, J. M. Willcox of Warwick, was highly esteemed. There is great similarity in the shallow relief of fret and mottoes against a poker-work background to Willcox's Library shelves at the National Trust's Charlecote Park, near Stratford-upon-Avon. The handsome Axminster carpet of pink and red wreathes on a bright blue ground lends much needed colour and depth to the room.

The Oak Parlour in the north-west corner of the house retains its late seventeenth-century wainscot of wide, fielded panels, and its doorways, each with a frieze of sunflowers and acanthus foliage, a split pediment and carved surrounds. The overmantel frieze and drops are carved in the manner if not by the hand of Grinling Gibbons, and bear his customary insignia: dead cockerels, bunches of grapes, pomegranates and roses. The adjacent white and gold Drawing Room ('chaste in the extreme' according to the Sale Particulars) with crimson damask wall panels is

typically Victorian and sumptuous. Facing each other a pair of white marble chimneypieces by Thomas are supported by the figures in niches of Art and Science, given the heads of Raphael and the engineer James Watt, and of Music and Poetry, represented by what may be Beethoven and Shakespeare. The best bedroom was likewise decorated in white and gold, the furniture *en suite*, each piece being adorned with the cypher V.R. as though in anticipation of a visit from the Queen-Empress.

Sir Morton Peto was lavish in his patronage of contemporary artists, many of whose paintings remain in the house to this day. Others by George Lance, J. R. Herbert, Abraham Solomon, Hunt, Mole, Bentley, Moxon and Horsley have vanished like the erstwhile popularity of these forgotten genre painters. Although Thomas's beautiful and fantastic Winter Garden has also gone, W. E. Nesfield's Italian Garden before the west front remains. Copious statuary—a sea nymph by A. Hautman of Florence, a pair of Spanish Dancers by his brother I. Hautman of Munich, a nymph braiding her hair by Handmauer, a variety of heroines from Milton, Scott and Moore's epic poems and *Night and Morning* by Thomas himself—are dotted about the parterres and terraces. Finally the range of greenhouses of a ridge and furrow pattern, again designed by the versatile Thomas, and the yew Maze, excelling that of Hampton Court in intricacy and scale, still testify to the irrepressible self-confidence and the enthusiasm for art of early-Victorian England.



A Nymph braiding her hair, by Handmauer, commissioned for the Winter Garden.



The Stable Clock Tower, with clock by Vulliamy, to the right of the entrance to the house.

Judge Untermeyer's Bronzes

THIS is the fifth and penultimate volume* in the series of catalogues illustrating the vast collections assembled by Judge Irwin Untermeyer in the course of nearly half a century. Though it consists mainly of bronzes, an assortment of other articles is included; of these the collections of Nürnberg and Flemish brass alms-dishes and of English seventeenth-century enamels are the most fully representative. An unexpected intruder is the carved ivory candelabrum (No. 218), which, though described as English, must surely be of Indian manufacture for an English client—as is the scone of similar design and material illustrated in Vol. III (pl. 158). The maker of these, and other known examples, displays a lack of understanding of European neo-classical proportion that surely indicates an Oriental origin.

From one point of view this section of the Judge's collections is most impressive; not because of any consistently high standard in the pieces he has acquired, but because of the extreme difficulty of finding major examples of Italian Renaissance bronzes in these days when so much has already found its way into museums, and so many well-endowed national institutions are competing for the few examples that remain.

This is not an easy work to review as it contains over 200 plates of disparate objects, many of them of extreme importance within their own particular class. One is at a loss to know what to single out from the bronzes, Dinanderie, boxwoods, ivories, stained glass, cutlery and chimney furniture. The bronzes are certainly the most important element, including a remarkable series by Riccio, amongst them a horse and rider, the quality of which is not far from that of the celebrated version of the same subject in the Victoria and Albert Museum. The attribution of an exquisitely finished figure of Jupiter to Benvenuto Cellini seems to be more authoritative than many other attributions that have been made in the past to this particular master. The catalogue refers us to the passage in his Autobiography in which Cellini speaks of casting a silver figure of Jupiter for François I^{er}, and also mentions the casting of a larger figure of the same subject in bronze. This small bronze is presumably a cast from the original model in silver. The collection also includes versions of Giambologna's *Astronomy* and *Architecture* and attractive smaller pieces by Leone Leoni. Pride of place should, perhaps, be given to the bronze group of Hercules and the Nemean lion, which the catalogue attributes to an Italian workshop of about 1200; whereas Dr. H. Swarzenski in his *Monuments of Romanesque Art* regarded it as English. Amongst later bronzes are the two groups of Labours of Hercules, attributed to an anonymous Roman master of the early eighteenth century, that were shown in

London this year at the International Art Treasures Exhibition.

The range of Northern bronzes extends from thirteenth-century aquamaniles and two fourteenth-century gilt figures of Apostles of great majesty through a series of smaller bronzes from the Fischer workshop to several examples from the hand of Adriaen de Vries.

In his Foreword Judge Untermeyer makes the intriguing statement that the catalogue contains a few articles 'concerning which differences of opinion might exist'. The temptation to follow up this hint is hardly to be resisted, but in doing so, one must acknowledge the validity of his point that authorities have always shown great variance of opinion upon both date and origin of some of the most important bronzes. His achievement in bringing together so many sixteenth-century bronzes of considerable importance should not be underrated. The least convincing attribution made by the Judge is that of the nude male figure (No. 41) to Pollaiuolo himself. The hammering of the surface originally done to give it added texture, seems here to be indiscriminate and purposeless. Exception might also be taken to the mortar (No. 45) with its peculiar lion handles and unconvincing heraldry and to the poor and presumably late version of the Martelli mirror (No. 29) of which the original is in the Victoria and Albert Museum. Though by no means one of the more significant items in the collection, the fire-back (No. 138) seems to be questionable. Once again the heraldry is unconvincing and the repetition of the same figure of a saint three times shows an inordinate absence of imagination.

Turning over the pages of this remarkable catalogue one finds that Judge Untermeyer has managed to secure outstanding examples of all the classes represented in it. The neo-classical vases of Derbyshire spar mounted in ormolu, made at Matthew Boulton's Birmingham workshop, could hardly be equalled in any English museum or private collection, while the English seventeenth-century enamelled brass-wares (slight though their artistic merit may be) are unique. There are no fewer than 30 examples of Flemish and Nürnberg brass dishes, though here one is aware of a certain duplication. The rarest, representing Aristotle being chastised by his wife Phyllis, should perhaps be included in the category of articles concerning which differences of opinion might exist. No. 129, embossed with the arms of Charles V is described as 'made for his coronation', but it is difficult to credit that so humble a material as brass should have been used at the coronation of so mighty a sovereign.

The illustrations are excellent throughout and Dr. Hackenbroch's thoughtful introduction and notes provide full documentation of the objects together with references to the relevant literature. In short, Volume V maintains the standard of scholarship set by the previous volumes in the series.—J.F.H.

* *Bronzes, other Metalwork and Sculpture in the Irwin Untermeyer Collection*. Introduction by Yvonne Hackenbroch. Thames and Hudson, London, 1962. 201 plates, 64 pp. and 65 pp. of introduction. £8.8s.



*Hercules and the Nemean Lion. Italy, c. 1200. Height 5½ inches, length 4½ inches. Plate 2 from *Bronzes, other Metalwork and Sculpture in the Irwin Untermyer Collection* (Thames & Hudson, London, 8 guineas).*

Dr Pevsner's Norfolk

ALEC CLIFTON-TAYLOR

HOW many people are given to the habit of architectural touring in England—intensive touring of a limited area? Away from the famous buildings, I seldom meet anyone at all. Yet the wealth of Britain's inheritance is extraordinary: even to see properly the worth-while buildings of tiny Rutland requires at least a week. For books one had formerly to rely mainly on the *Little Guides*, fairly good sometimes on the churches, nearly always woefully inadequate on the secular buildings. For some counties there was also the old *County Churches* series, and a few other miscellaneous works such as M. R. James's *Suffolk and Norfolk*. In the thirties and after the last war, topographical books began to appear much more freely, and some were excellent; but with few exceptions only those with gazetteers could be used on the spot. The *Shell Guides* are sparkling but too brief. As an inveterate architectural tourist, the only pre-Pevsner books which I should describe as indispensable are Munro Cautley on the churches of Suffolk and Norfolk, Raymond Richards on those of Cheshire (which can only be carried about by robust persons in bounding health), John Betjeman and John Piper on Buckinghamshire and especially Berkshire, and (since 1955) Peter Fleetwood-Hesketh on Lancashire.

Then, in 1951, appeared the first two volumes in *The Buildings of England: Cornwall* (dedicated 'To Lola, who drove the car': she still does, and what amateurs of English buildings owe to Mrs. Pevsner is beyond computation) and *Nottinghamshire*. With the publication of *Norfolk**, Professor Pevsner's prodigious enterprise, the description of every building of interest in England of whatever date and style, has already, in the short space of eleven years, about reached the half-way mark. And in contrast to the general preference of the Royal Commission on Historical Monuments for the smaller counties—Buckinghamshire, Herefordshire, Huntingdonshire, Middlesex, Westmorland—Dr. Pevsner has already covered some of the biggest: the West Riding of Yorkshire, Devon, Somerset, and now Norfolk—to say nothing of London, a county small in area but packed with buildings. It is indeed exciting to realise that most of his more difficult assignments are already 'in the bag'.

Norfolk is an excellent county for houses, of which, moreover, it is still a happy fact that 'even the largest and proudest are truly inhabited'. Her churches are in some ways still finer. One cannot forget that their fabrics are mostly flint, a poor relation among the materials of building. But for their contents, Norfolk's only rival for first place in all England is her neighbour Suffolk. And when we compare the county towns, Suffolk lags far behind. 'Only the City of London and York can compare with Norwich in density of interesting buildings and intricacy of street pattern'.

* 2 volumes: *North-East Norfolk and Norwich, North-West and South Norfolk*. By Nikolaus Pevsner. (The Buildings of England. Penguin Books. Cloth, 21s. each. Paper, 16s. each.)

In mediaeval times these three were, with Bristol, the largest cities in the country. The 80-page description of Norwich is one of the Professor's finest topographical feats to date.

Munro Cautley—to whom, understandably, many references are made in these two volumes—counted 659 churches in Norfolk earlier in date than 1700, and there were numbers more now vanished or in ruins. Thetford, with three churches today, mustered twenty in 1400. No other English county possessed so many. The village of Shotesham, for example, had four, of which two survive intact, two in ruins. At Reepham there are still two in the same churchyard; until 1543 there were three. The problem of maintaining ancient churches worthily is nowhere more formidable than in Norfolk.

'The hundreds of churches are trying hard or not so hard to keep going. Churchyards grow crops of nettles unmatched in their profusion. Struggling vicars rush in their secondhand cars from one of their churches to the other to arrive in time for the next service'.

Some incumbents have three churches to look after, and congregations may be minute or even non-existent. Bodies such as the Historic Churches Preservation Trust are doing their utmost to help, but it would be idle to pretend that many of the Norfolk churches are as well maintained as one would like them to be.

No Pevsner guide can be appreciated in all its richness and variety until it has been used on the spot. Only then does one fully realise how amazingly observant, receptive and open-minded he is. Everything, literally *everything*, is grist to his mill—and incidentally the windmills and watermills furnish quite a lot of grist in Norfolk. From Norman fonts, of which the county possesses a grand collection, to low-cost housing, in which since about 1950 Norfolk has seen a welcome reaction from 'the bad habits of pairs'—i.e. semi-detached houses, he describes and assesses them all. There is immense learning, yet plenty of fun too: who can have seen, for instance, that floor 'paved with dark cobbles and horses' teeth', in a folly at (of all the perfect names for it!) Crimplesham Hall? Often, too, one enjoys and shares his tenderness: 'a design more lovable than admirable' (St. George's, Great Yarmouth); 'a little clumsy, perhaps, but so endearing' (the two-tier lantern of the west tower at Shipdham); 'many handsomely or entertainingly carved tombstones' (Walsoken). Finally there are those laconic entries which usually tell us all we need to know: 'SCHOOL. 1881. Picturesque and a little silly' (West Newton); 'STAINED GLASS. N. and S. aisle windows by Ward and Hughes, 1866 and 1882; terrible' (Diss); 'HEARSE. c17' (South Creake).

These two books will be a joy to possess, and, with a 60-page introduction (printed in both volumes), a gazetteer of over 600 pages, and 128 pages of admirably chosen plates, they are really very cheap.

The Nave of the Abbey Church of St. Mary and St. Thomas of Canterbury, Wymondham, Norfolk. Except for the Clerestory, this is the nave of the original church started by William D'Albini, first Earl of Arundel, in 1107 A.D. The fine hammer-beam roof contains angels holding shields and scrolls, the centre bosses are carved with flowers. Photograph: A. F. Kersting. ►





The Gur-i-Mir at Samarkand, most famous shrine in Central Asia.

An Introduction to Persian Architecture

FRANCIS STONOR ●

1: *From the Arab conquest in 642 to about A.D. 1000.*

The prophet Mohammed died in 632. The rule of Islam, which he established, comprised no territory at the time of his death outside Arabia. But forty years later it had spread eastwards through Persia as far as India, while westwards it was on the march towards the Atlantic.

The new religion was destined to change the face of Central Asia, but at first it lacked the quickening touch of a rational architecture. This was beyond the power of the primitive desert tribesmen from Arabia to provide, for culturally they had nothing to offer, except their truly magnificent language. But architecture had been the mistress art of Persia for a thousand years. It was Persia which now supplied this need, and thereby created the architecture of Islam.

Hardly any trace remains of the first three centuries, but we know from the accounts of the early historians that by the tenth century, Persian cities by the score were filled with noble buildings. The earliest of these is the mausoleum of Ismail the Samanid in Bokhara. Ismail died in 907, the founder of a brilliant but short-lived Persian dynasty. Under the Samanids, the language and genius of Persia revived, and their court at Bokhara and Samarkand became the centre of civilization for a large part of the Moslem world. Of their architecture only this little gem survives. Its importance lies in its decoration. This is not applied ornament but pattern and texture woven into the fabric by the lay of the bricks. This decorative use of naked brick was to have untold consequences for Islamic architecture, for in the next century the Seljuks introduced it into Central Persia where the native genius elevated it into a style of heroic dimensions.

2: *The Seljuks. 1037 to 1157.*

The advent of the Seljuks was a turning point in both Moslem and Persian history. They were Turkish nomads who had wandered westward from their original homelands in Southern Siberia, and in the eleventh century they were living in their tented settlements round Bokhara and Samarkand as tributaries to the last Samanids. When the Arabs were deprived of the sceptre of the East, three hundred and four years after the death of Mohammed, it was the Seljuks who eventually re-united the Moslem world.

The collapse of the Caliphate at Baghdad left a political void in the East. What had once been a realm united under a sole Moslem ruler was now a welter of scattered dynasties. Spain and Egypt had long been lost to the Califs, Syria and Iraq were the prey of turbulent Arab chieftains, Persia was split asunder by warring and schismatic princes, and from the West the crusaders were on the march. Into this chaos swept the Seljuks. They exterminated every dynasty they found in their path. In 1055 their great leader Tüghril Beg entered Bagdad itself and was proclaimed Sultan by the puppet Calif. In 1071 Tüghril's successor Alp Arslan trapped the main Byzantine army at Manzikert in Asia Minor and took prisoner the Greek Emperor himself. Thus the whole of Western Asia from Afghanistan to the borders of Byzantium passed under the rule of the Seljuks.

At the time of their momentous revolt, they had long ceased to be rude nomads of the steppe. In their settlements round Bokhara

Mr. Francis Stonor is known to readers of The Connoisseur as an advanced student and leading collector of eighteenth-century art and as a discerning bibliophile. This article is part of an evocation of a journey he made through Central Asia in the summer of this year, just prior to the recent calamitous Persian earthquakes.



The south porch of the Masjid Jami, or Friday Mosque, Isfahan.

and Samarkand they had absorbed both Islam and the imposing Persian civilization of the Samanids, and it was this highly developed culture that they brought with them into Central Persia. On that solid foundation new types of structure now began to appear, and the architecture of Islam was enriched by the mausoleum, the minaret, the funeral tower and the madrasa Theological college.

Their outstanding architectural achievement was the dome. The Persian dome builders of the eleventh century were the greatest masters of this graceful form which the world had hitherto produced. European dome builders never approached their skill, until Newton's work on the calculus prescribed the formula in the eighteenth century.

All this wealth of building in Persia was carried out in naked brick, and its sparse decoration was integrated into the fabric by the lay of the bricks themselves. This austere style enshrined the very spirit of the Seljuks. But nothing stands save for Time's scythe to mow. Not one in a hundred of these monuments survived the disasters of the next century, when Genghis Khan and the Mongols reduced the Persian world to ruin.



Chehel Sotun, or the Forty Pillars Palace, Isfahan.

3: *The Mongols.* 1220 to about 1350.

The original homelands of the Mongols were the camping grounds between the rivers Kerulon and Onon to the north-east of the Gobi desert. There a loose confederation of nomad tribes spent their lives wandering in search of water and pasture, in hunting and in the breeding of cattle, which they bartered with their kinsmen the Turks and with their overlords the Chinese.

Their history begins with the great conqueror Genghis Khan. He succeeded at the age of thirteen to the chieftainship of his clan. This numbered some forty thousand tents, representing about two hundred thousand souls but capable of producing only fifteen or twenty thousand mounted warriors for a distant expedition. It was on this slender foundation that he built up first his absolute supremacy at home and then the widest empire that the world has ever seen. When he died in 1227 aged sixty-four, the territory which he and his sons had conquered stretched right across Asia from the Yellow Sea to the Black Sea, and the Mongol tide was still advancing. By 1240 their rule was established over the northern half of China, while to the west they had entered Moscow and burned Kiev, overrun Hungary and Poland and penetrated into Upper Silesia. The whole of Europe trembled before the Mongol terror, and for fear of the Mongols the fishermen of Gotland and Friesland did not dare to cross the North Sea to load their boats at Yarmouth, so that the price of herrings slumped in England and forty or fifty could be bought for a piece of silver.

Then in 1241, after defeating the troops of Poland, Moravia and Silesia near Liegnitz, the Mongols withdrew even more

unexpectedly than they had arrived. Fear was now replaced by curiosity. Pope Innocent IV in 1245, and Saint Louis King of France in 1253, sent embassies to the Great Khan in Mongolia, hoping to find in him an ally for their Crusade in Syria; and in 1271 Marco Polo, his father and his uncle, who were Venetian merchants, set out for the court of Kubilai Khan at Peking, where the blood of Genghis Khan now ruled as the Yuen dynasty of China. These missions had incalculable importance for Europe, for they led to the outstanding geographical event of the thirteenth century, the discovery of the overland route to the Far East.

Genghis Khan irrupted into the Persian world in 1219. In the spring of that year he sacked Samarkand and burned Bokhara to the ground. The Mongol armies next turned their destructive fury on Afghanistan and northern Persia, ravaging the country and razing the cities wherever they went. But in 1256, Hulagu, a grandson of Genghis Khan, took over the stricken land as his appanage, and set about its reconstruction. For nearly a century his line continued to rule over Persia as the local, or Il-Khans, of the Mongol Empire.

On June 16th, 1295, Ghazan, the seventh Il-Khan, formally announced his conversion to Islam. This was a momentous event, for it meant that Islam became again the official religion of the country and that Persian culture had triumphed over its conquerors. Ghazan Khan now embarked on a nation-wide programme of reconstruction. Had it been carried out, he would be numbered among Asia's greatest builders, but he died young, and the buildings which he erected in his capital Tabriz have all perished. So too have those of his successor Öljeitü, who moved the capital to his new city Sultaniya "The Imperial". So this incipient



The Sheikh Lotfollah Mosque, Isfahan.

renaissance can only be judged from a few ruins and from the accounts of travellers.

The great cities of Tabriz and Sultaniya were spaciouly laid out and filled with fine buildings – mosques adorned with gold and blue tiles, magnificent private houses, and public baths which were reputed the most splendid of any in the whole world. At Sultaniya, at a little distance outside the city, was erected one of the largest and most difficult buildings hitherto attempted in Persia – the mausoleum of Öljeitü, whose great green dome still challenges the immensity of the surrounding desert. It seemed that architecture had not only survived the Mongol catastrophe but had acquired new powers. But Öljeitü was the last effective Il-Khan, and after his death serious building ceased in the land. Rival families tore Persia asunder until the great Timur came and swept them away.

4: *The Timurids. 1370 – 1500.*

The dominion of Timur and his heirs stretched, in name at least, from Delhi to Damascus, and from the Sea of Aral to the Persian Gulf. During the lifetime of Timur, Samarkand was the seat of government of this empire, and after his death his son and successor Shah Rukh moved the capital to its geographical centre at Herat. There, the renaissance which Timur had nurtured in Samarkand blossomed into a golden age in all the arts. At the end of the century, when the Timurid empire had broken up and their renaissance was at an end, Barbur, a descendant of Timur in the sixth generation, transplanted its traditions to a new Timurid empire, to India which he had conquered and where he ruled as

the first of the Great Moguls. His line gave seventeen emperors to India before making way for Queen Victoria. The last of them died in exile in Rangoon in 1862. And the posterity of Timur and Barbur is said to survive to this day, in poverty and pride, among the labyrinths of Delhi.

Timur claimed descent from Genghis Khan in the female line. His family belonged to the ancient Turkish nobility, and his father held the title of emir, but he was a noble of small estate with only three or four riders at his back for his personal following. His son Timur was born at Kesh in the lordship of Samarkand. It is said that in his youth Timur was wont to ride out with a few companions in foray, and one day they would lift a sheep and another day a cow. As he was a man of heart and very hospitable, he used to divide his booty with his friends, so that soon he had a following of some three hundred horsemen and with them he next seized the province of Kandahar. It was in this adventure that he lost the two small fingers of his right hand and received the wound in his right leg which made him lame for life.

Now at this time the ruler of Samarkand of the house of Ghengis Khan had come to be distrusted by his chief nobles, many of whom were related to Timur. So they now invited Timur to drive him out and take his place. This after many adventures Timur did and it was the origin of his great empire.

The political need of these royal parvenus to impress created one of the great imperial architectures of the world. At first glance its chief characteristic is ostentation. Free rein was given to the Persian genius for building on a great scale, and colour in the form of painted tiles achieved a range, a depth and a brilliance not equalled before or since. Its most original and most spectacular



Khajou Bridge, Isfahan.

invention was the high ribbed dome standing on a tall cylindrical drum. The supreme example of this crowns the Gur-i-Mir at Samarkand, where Timur is buried.

But behind this pageantry another and more fundamental development was at work. The mosque was at last to free itself from its primitive constricting plan. This consisted of an arcaded court of two storeys, with a great portico rising through them in the centre of each side. It was an inconvenient unit. In their search for additional space, the Timurid architects now pierced the walls of the court, creating rooms for summer and winter use, and roofing them over with shallow domes. They also developed the entrance portal into a dominating feature, and discovered how to integrate it perfectly with the court within.

All these innovations of planning, construction and ornament were first united in Qavam-ad-din's great masterpiece at Mashad, the mosque of Gawhar Shad. This wonderful building, happily maintained in a state of perfect repair, set a standard for the future, and was the model followed by Shah Abbas of the succeeding Safavid dynasty when he revived for the last time the tradition of building in the grand manner and created a great imperial capital at Isfahan.

5: *The Safavids. 1502 – 1736.*

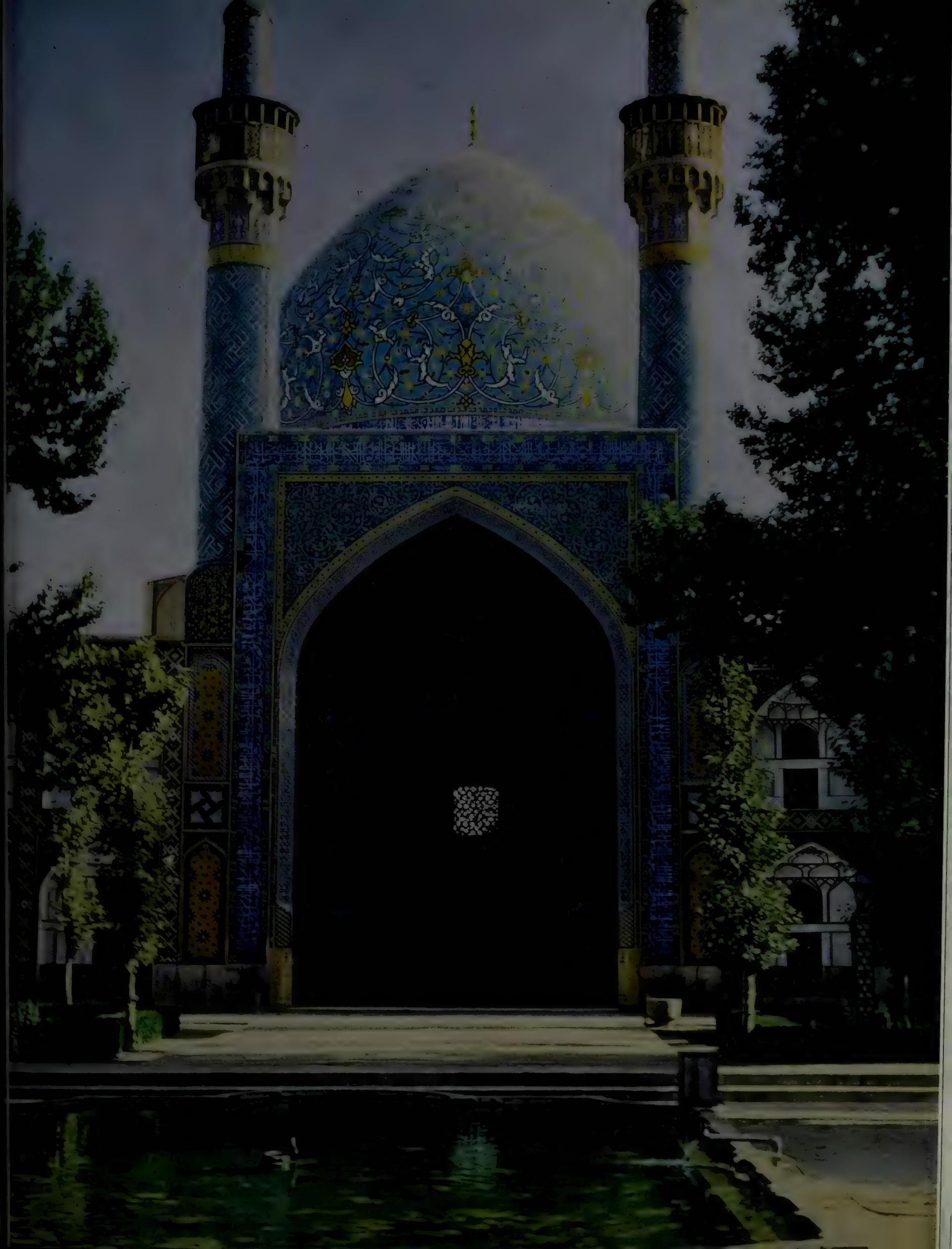
The Safavids were the first native dynasty for centuries to rule over Persia. They traced their descent in the female line from the Prophet, and they took their name from a revered ancestor, Sheik Safi of Ardabil, who had been a celebrated saint. Their rise coincided with the break up of the Timurid empire, and their advent was greeted with the wildest enthusiasm by the mass of the Persian people. Ismail, the first of the Safavid shahs, deliberately inflamed this into passionate nationalism when he adopted Shi'ism as the official Moslem creed of the country in opposition

to the orthodox Sunni beliefs of the Arabs and Turks. He rapidly subdued the Timurid governors and petty dynasts of the disintegrating Timurid world, and in a few years his dominions stretched from the Oxus to the Persian Gulf, and from Afghanistan to the Euphrates.

These conditions produced another renaissance. It came to maturity under Shah Abbas, whose reign of forty-two years is celebrated for the cultivation of all the arts. He revived the tradition of the planned city and of imperial magnificence expressed in architecture and he filled his capital Isfahan with noble buildings. The pageant of colour is everywhere. Walls are covered with painted tiles as if by carpets. Great arabesques, in combinations of black, white and lapis lazuli wheel majestically over turquoise domes, and the addition of bright yellow introduces a double intricacy of line. For having only set eyes on such splendour life is for ever enriched.

The most spectacular Safavid monument is the Royal Mosque at Isfahan. Here are combined in transcendent perfection all the elements of Persian architecture. Here is the love of great scale and its seemingly effortless attainment, here the delight in decoration and colour. Here also the monumental portal leading to the arcaded court, the dome, one of the largest yet one of the most gracious in contour, the flanking minarets tapering upwards with matchless elegance. This is the culmination of seven hundred years of growth, the mature tree sprung from the seed of the Samanid's tomb at Bokhara.

Yet in the final assessment this last phase falls short of the noblest achievements of earlier times. What is at fault is the mis-use by the Safavids of their gorgeous decoration. Instead of using it as the handmaiden of architecture, they transposed it into architecture itself. The result is scenery. It is the façade of the theatrical set, not the three-dimensional composition of the greatest architecture.





Collecting wine:

John Pierpont Morgan's Cellar Book

ANDRE L. SIMON, *President of the Wine and Food Society*

COLLECTING may be just an instinct which many of us share with jackdaws and grey squirrels, but it may also become a craving, a passion and a wholly unreasonable obsession. For most of us, however, Collecting is just a hobby, but there are people who do take Collecting much more seriously; it is even for a few a whole time occupation and a profitable business. The collector who collects with any idea of rising values and long term investment must collect pictures, stamps, coins, gems or any such things which are not perishable, and have a world-wide appeal to collectors. Which is why Wine is not collected as an investment, but it is not why so few collectors ever think of collecting wine. Like all of us, Wine is liable to sickness and doomed to death: to assemble a collection of fine wines is bound to be a gamble; nobody can tell how long it will be before bottles of costly or priceless wines will cease to be fit to drink. To collect wine is a rich man's hobby, and although most rich men have many friends, the rich man who collects wine must have wine-conscious friends with whom he can not just drink his wines but talk about them.

Such a man was the late John Pierpont Morgan, a man of wealth and a man of taste with a host of friends on both sides of the Atlantic: he could afford to, and he did, assemble a remarkable collection of pre-phylloxera vintages for their and his own delectation. What wines Mr. Pierpont Morgan had in America we do not know, but we do know that, in 1906, he had a total of 10,914 bottles of fine wines, and 2,280 bottles of spirits and liqueurs at Prince's Gate, his London residence, and at Dover House, Roehampton. They were all duly recorded in a Cellar Book, now lost, and its pages make rather fascinating reading if you happen to be a wine collector or merely a wine-conscious amateur.

CHAMPAGNE

There are 3,860 bottles of Champagne in the Cellar Book, more than any other wine, not necessarily, however, because Mr. Pierpont Morgan loved Champagne above all other wines, but because he entertained a great deal and Champagne is the wine for all big parties. What is more remarkable is the fact that, unlike most wealthy people who buy a great deal of Champagne and always have the same brand, the one they happen to like best,

Mr. Pierpont Morgan showed the collector's preference for the Vintage Cuvées of a number of different Shippers, all of them old or very old wines by modern standards. In Bin 36, there were 58 bottles of C.L. 1880, shipped by Irroy, and the wine was probably excellent in spite of being 26 years old. Nearly thirty years later, in July 1935, when the wines of the late Alfred de Rothschild at Temple Dinsley, near Hitchin, were sold, there were some ullaged Magnums of Krug 1880 which were still full of life. There were at the same sale some Magnums, not ullaged, of Pommery 1884, the last of which we drank at Finchingfield, in 1937, and they were still very good indeed!

In 1906, there were 677 bottles of 1884 Champagne in the Pierpont Morgan Cellar Book, 298 bottles of Duminy, 131 bottles and 32 Magnums of Irroy, and 26 bottles of Perrier-Jouët. The 1889 Vintage was represented by the two finest Cuvées of the year, the 1889 CBA Pommery and the Moët & Chandon Cuvée 36. I can vouch for the fact that, in July 1931, a bottle of Pommery 1889, which Percy Fender had given us, was still lively and delicious when we opened it at Little Hedgecourt for Charles and Evelyn Cochran. Which only shows that those old Champagnes were very different from the wines of today. There were 440 bottles and 20 Magnums of Pommery 1892; 1,570 bottles of Moët & Chandon 1893; 433 bottles of St. Marceaux 1893; and 57 bottles of Clicquot 1895. There were no 1898, 1899 or 1900 wines although many very good Cuvées were available by 1906.

CLARET

All the great pre-phylloxera Claret Vintages were represented—with the exception of 1864 and 1871—in the 3,080 bottles recorded in the 1906 Cellar Book. There were 54 bottles of Château Margaux 1865; 112 Magnums of Château Latour 1868; 235 bottles and 64 Magnums of Château Lafite 1869, the first Claret to be Château-bottled by the Rothschilds at Lafite; 64 bottles of Château Latour 1869; 139 bottles of Château Brane-Mouton 1869, as Mouton-Rothschild was still called at the time, and 122 bottles of Château St. Pierre 1869. The Mouton 1869 was the best of them all, and I am sure that it would still be not merely fit to drink but a joy today if only one knew where to get it. The St. Pierre was probably a St. Julien, Château St. Pierre



Magnum of Château Gruaud-Larose-Sarget (1848) and Port bottle stamped J. A. Oakes: Bury: 1793. By courtesy of Messrs. Berry Bros. & Rudd Ltd., St. James's Street, London.

Bontemps of St. Pierre Sevaistre, and Mr. Pierpont Morgan did not buy it from Messrs. John and Charles White, his regular London wine-merchants, but from the Café Anglais, in Paris.

Whether 1869 was a greater Claret year than 1870 (or were the great 70's finer wines than the great 69's?) has never been settled with any finality. But Mr. Pierpont Morgan probably gave 1869 precedence since he had, in 1906, 553 bottles and 64 Magnums of 1869's and only (!) 206 bottles and 15 Magnums of 1870's, represented by three of the greatest Châteaux of the Medoc, Latour (144 bottles), Margaux (27 bottles and 15 Magnums), and Mouton (35 bottles). Strangely enough, there was no Château Lafite 1870, although it certainly was equal to the best and proved more lasting than all the others. In October 1950, on Ian Campbell's 80th birthday, we gave him at the Saintsbury Club Dinner, the Château Lafite of his year, 1870: we had 12 bottles and most of them were superb; two or three had been let down by their cork.

The 1874 Vintage was represented in the 1906 Cellar Book by 200 bottles of Château Léoville-Las Cases, 9 Magnums of Château Haut-Brion, 72 bottles and 26 Magnums of Château Lafite, and 32 bottles of Château Latour. The next year, 1875, produced finer Clarets than any year since 1864, not big wines like those of 1869 and 1870, but so well-balanced and charming that everybody feared that they were too good too soon to last: but they did last and grew in appeal and grace with age.

The 1878 Vintage was well represented in the 1906 Cellar Book by 138 bottles of Château Lafite, 7 Magnums, 9 Jeroboams and 15 Treble Magnums of Château Latour, 5 Magnums of Château Haut-Brion and 57 bottles of Château Mouton-

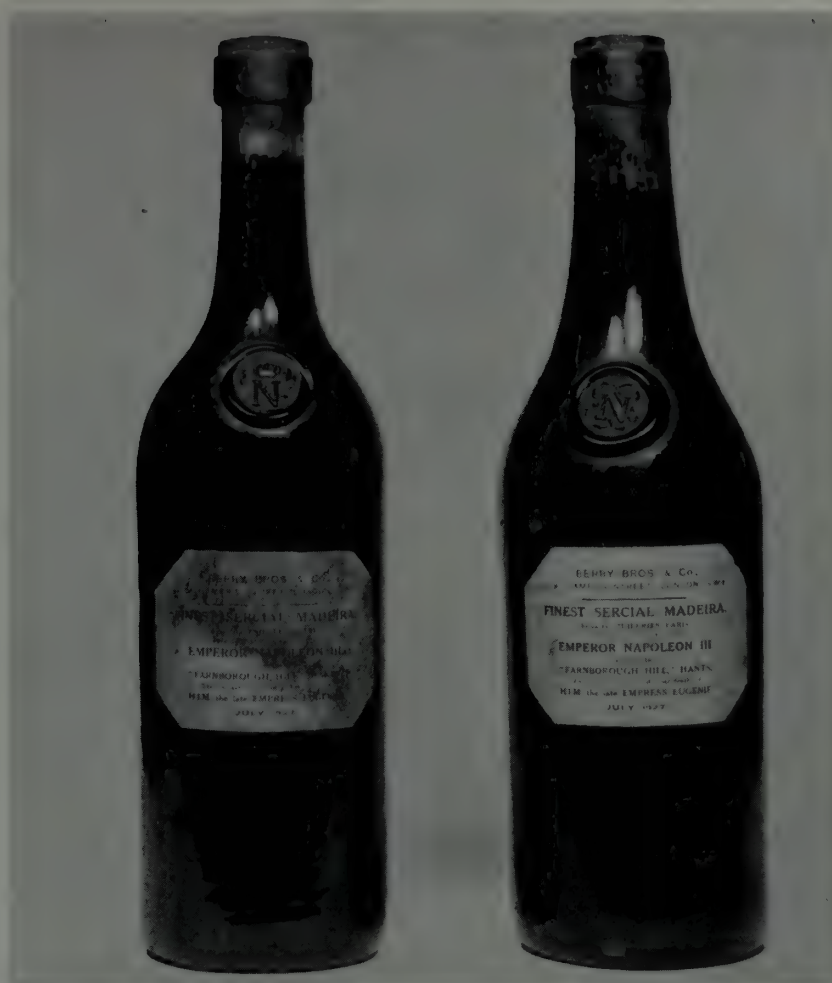
Rothschild. There were no Clarets made during the eighties comparable to the great wines of the seventies, and it is rather surprising to see that Mr. Pierpont Morgan, with so much splendid wine in stock, troubled to buy even small quantities of 1880 (4 Double Magnums of Château Haut-Brion), 1881 (12 bottles of Château Mouton-Rothschild), 1883 (20 bottles of Château Mouton-Rothschild), 1887 (213 bottles of Château Lafite), and 1888 (43 bottles of Château Haut-Brion).

SAUTERNES

It is evident that Mr. Pierpont Morgan was not partial to the white wines of Bordeaux. There was but one entry in the 1906 Cellar Book of Château Yquem—32 bottles of an unspecified vintage. The oldest Sauternes recorded was a Château Suduiraut of 1861 (10 bottles), and there were also 18 bottles of Château Suduiraut 1874; the only bin of any importance was one of Château Climens with 84 bottles of 1888, by no means an outstanding vintage.

BURGUNDY

There were only 563 bottles of red Burgundy recorded in the 1906 Cellar Book to the 3,080 bottles of Claret, but they were all wines of the highest quality. The smallest bins were those of the two youngest vintages, 1881 (99 bottles), and 1878 (92 bottles), two very good vintages in Burgundy, but not comparable to 1865, the universally acknowledged greatest year of the century. There were in Mr. Pierpont Morgan's Collection no less than 68 bottles of Romanée Conti 1865, the finest Burgundy on record and one of the greatest wines of all times, and there were four



(Left) Sercial Madeira bottled in a French bottle in Paris for Napoleon III, and (right) a Sercial Madeira bottled at Madeira in a Portuguese bottle also for Napoleon III. By courtesy of Messrs. Berry Bros. & Rudd Ltd.

other small bins of 1865, one of Musigny (54 bottles), another of Chambertin (22 bottles), and one of Nuits St. Georges (12 bottles), all wines of superlative excellence. There were also two bins of Clos de Vougeot 1870, one of 79 bottles and the other of 31 bottles, as well as two bins of 1877, one of Musigny (72 bottles), and the other of Beaune (24 bottles).

RHINELAND

Of the 500 bottles of Hocks and Moselles recorded in the Cellar Book, 300 were of the 1893 Vintage and they must have been at their best in 1906. The year 1893 was a remarkably abundant and 'ripe' vintage in the Rhineland and most of the wines of that year matured very quickly and became rather heavy and dark in old age. There were small bins of Moselle and Ruwer wines with no Vintage date, a Berncasteler Doctor (12 bottles), a Josephhofer (12 bottles), and a Grünhauser Auslese (89 bottles). The other bins contained wines which ranged from the 1886 Vintage to 1862—an 1862 Steinberger Cabinet (5 bottles), a Schloss Vollradser 1862 (74 bottles), a Liebfraumilch Auslese 1862 (85 bottles), a Marco-brunner 1868 (12 bottles), a Steinberger Cabinet 1868 (12 bottles), a Rauenthaler Cabinet 1874 (5 bottles), a Steinberger 1884 (8 bottles), and a Johannisberger Cabinet 1886 (11 bottles). Of the 1893 Vintage, no less than 246 bottles were Rauenthaler, with a mere dozen bottles each for Schloss Johannisberg, Liebfraumilch Auslese, Steinwein Hospital and Schloss Vollrads.

MADEIRA

The Collection of Madeiras in the Pierpont Morgan Cellar Book was remarkable, even for America, where there has been a

much longer and greater appreciation of Madeira than in England or anywhere else. Most of the wines in the 1906 Cellar Book had been inherited and not purchased by Mr. Pierpont Morgan and they were all very old: 470 bottles were then over 90 years old, 57 of them over 100 years old. There were 231 bottles under 90 but over 80 years old, and 117 bottles between 50 and 70 years old.

SHERRY

There were 812 bottles and 11 gallons (in demijohn) of various Sherries in the Cellar Book, but their description is mostly unsatisfactory. It is unfortunate, for example, that the 58 bottles in Bin 194 should have been entered simply as 'St. James' Palace' V.R. They were evidently bought at or ex the sale of the St. James' Palace wines which King Edward VII sanctioned, when he found, on coming to the throne, an accumulation of old wines beyond all possibilities of being drunk by him and his guests when still in their prime—which can apply equally well to the King, his guests and Queen Victoria's wines. Many of the wines thus sold were not only of remarkable quality but also of historic interest, and it is regrettable that no greater details were entered in the Cellar Book.

PORT

It is quite obvious that Mr. Pierpont Morgan and his advisers took little interest in Port, for, although there were no less than 368 bottles binned, in 1906, the very manner of their entry in the Cellar Book is very disappointing. In the first Bin (No. 184), there were 44 bottles of 'Port Wine', without any indication as to its colour, red or white; style; wood or vintage;



Victorian Hock glass, known as a Rhenish Roemer after an earlier type of similar glass.



Early Victorian hollow-stemmed Champagne glass with frosted bowl. In the Author's collection.

or age. The next Bin (No. 185) contained 91 bottles again merely 'Port Wine'; although, in this instance, there is added the name of the firm from whom the wine was bought: I. & C. White & Co. The next Bin (No. 186) was the largest: it contained 105 bottles, and the entry is a little more informative, but a very little: it gives the name of Pemberton, Hutchinson as that of the firm from whom presumably the wine was bought (there is no Port shipper of that name), and the name is followed by the mention (*Dark*), which evidently was meant for *Red*, and in opposition to the contents of the next Bin (No. 187), which held 42 bottles of the same firm's (*White*). In Bin 188 there were 48 bottles of 'Old Red Port' 1844, which is the first time we are given the date of a Vintage, and a good one indeed; although rather beyond its peak in 1906. In Bin 189 there were 12 bottles of White Port from Meneres et Frères, who are strangers to me. In Bin 190 there were 23 bottles of 'Port Wine' 1815 coupled with the name of the 'Prince of Wales', a name not associated with the Vintage 1815, which is commonly referred to, in England, as 'Waterloo Port'.

COGNAC

Mr. Pierpont Morgan's Collection of Old Cognacs—there were 998 bottles of them and all of them *Old*, in 1906—is most

interesting from an historical point of view. There were but 44 bottles undated and unidentified; also 23 bottles of *Vieux Cognac* 'St. Louis', which is rather a puzzle: it cannot refer to the Crusader King of France, Louis IX, who died in 1270—it would surely have merited to be called *Très vieux*—nor can I imagine Mr. Pierpont Morgan buying any *Vieux Cognac* in St. Louis, Minnesota, but I cannot suggest any cogent reason for the presence of St. Louis in the Cellar Book. The other brandies in 1906 were probably chosen for their excellence, which is beyond appraisal, but I cannot help wondering whether the selection of their vintage years represents some sixty years of French history by design or mere accident? Was there ever a history manual half as eloquent as this page from the Pierpont Morgan Cellar Book?

Directoire		34	bottles 1795 and 1797.
Consulat		73	„ 1800, 1801 and 1803.
Empire (Napoléon I)	271	„	1804, 1807, 1808, 1809 and 1810.
Louis XVIII		36	„ 1824.
Charles X		138	„ 1826.
Louis-Philippe		20	„ 1834, 1837 and 1842.
Louis Napoléon, Président	42	„	1850.
Napoléon III		14	„ Caves des Tuileries.



Oskar Kokoschka (b. 1886). *Portrait of Louis Krohnberg* (1950), oil, 40 × 30 inches. Presented to the Bezalel Museum, Jerusalem, by Mr. and Mrs. Harry Craps.

PICTURES FOR ISRAEL

CHARLES S. SPENCER

Honorary Secretary to the Friends of the Art Museums of Israel

IT would be unreasonable to expect a new State—only fourteen years old although with roots going back some fifty years—to possess large museums, well stocked with masterpieces. Israel, in fact, despite its youth, can already boast of a remarkable network of museums and some fine collections of art.

The oldest museum is the Bezalel in Jerusalem, founded in 1906 by Professor Boris Shatz who also established the Bezalel Art School. These institutions were separated in 1925. The Tel Aviv Museum was founded in 1930 by the City's first mayor

Meir Dizengoff. Both buildings are now hopelessly inadequate and most of their possessions are constantly in store.

Jerusalem, as the seat of government and learning, requires a rather different museum from Tel Aviv, which is the commercial centre as well as the largest concentration of Israeli citizens. The new Bezalel National Museum, now being built on a magnificent site below the Hebrew University in Jerusalem, will display the vast and evergrowing collection of archaeological finds and the principal group of religious and ritualistic art. It will also include



David Roberts, R.A. (1796-1864). *The Church of the Holy Sepulchre, Jerusalem*, oil sketch, $5\frac{3}{4} \times 9$ inches. Purchased by the Friends of the Art Museums of Israel.

a special pavilion for the famous Dead Sea Scrolls as well as spacious galleries for painting and sculpture. A special feature will be the garden, designed by the Japanese artist Nuguchi, for the important collection of modern sculpture presented by Mr. Billy Rose, the New York impresario and art collector.

Mr. Karl Katz, the young and energetic American-born director of the Bezalel Museum, is well known in Britain. He has been responsible for obtaining a number of important gifts from private collectors and has persuaded the British Council to send important collections of modern British art to Israel in the near future.

Tel Aviv also has ambitious building plans. Already the Helena Rubinstein Pavilion serves the city as an exhibition hall. The City Council, on appointing Dr. Chaim Gamzu as the museum's new director, has agreed to erect a large building as the country's principal Museum of Modern Art. Tel Aviv is the most important centre for the arts, with the only permanent theatres and concert hall in the country and some commercial galleries. It also contains other public collections, such as the Ha'aretz Museum which is connected to Tel Aviv University. This will eventually consist of twelve pavilions related to specific subjects of which two, devoted to glass and numismatics, are already standing.

Museums also exist in other towns. Haifa has six small museums ranging from modern art to maritime objects. The old cities of Jaffa, Acre and Beersheba have collections describing their romantic pasts. Also, a fine collection of paintings can be seen at the Ein Harod Museum. This is based on a collection originally made by members of an agricultural settlement. Funds were put aside from the annual income for the purchase of original works of art and eventually a modern building was erected to house the growing collection. Similar schemes have been inaugurated by other settlements.

To a large extent all these museums depend on gifts. Israeli citizens during their lifetimes, or through bequests, have generously provided much valuable material. Most museums have



Phoebus Tuttnauer (b. 1890). *The Menorah, an Allegory* (1961), oil, 28×18 inches. Presented by the Artist.

local organisations of supporters who collect funds for the purchase of work by local artists. But for the important additions to the national art collections Israel depends on gifts from abroad.

Great Britain has the only permanent organisation in the world devoted to this purpose. The Friends of the Art Museums of Israel was founded in 1947, a year before the State of Israel came into being. It was originally called Friends of the Tel Aviv Museum, but later embraced the whole country. The two principal inspirers were Dr. Barnett Stross, Member of Parliament, who has always displayed concern for the fine arts, and Mr. Alexander Margulies, the well-known collector of modern painting. They continue to direct the organisation as its chairman and treasurer respectively. Another leading figure is Professor J. Isaacs, Professor of English at Queen Mary College, University of London. His lifelong interest in Old Master drawings and English watercolours has been of special value.

Recently the Friends of the Art Museums of Israel held an exhibition at the Ben Uri Art Gallery, London, of the latest collection of works of art destined for Israel. It was in fact the seventh collection sent to that country. As on previous occasions, the gifts were in three distinct categories: English School, European, and Modern. The first group represents one of the principal objectives of the Friends, the creation in Israel of an important collection of English painting. For economic reasons it has been necessary to concentrate on watercolours and there now exists at the Tel Aviv Museum a remarkable, and for a



David Bomberg (1890-1957). *An Arab*, oil, 20 × 16 inches. Purchased by the Friends of the Art Museums of Israel.



Alfred Daniels (b. 1924). *East End Market*, oil, 24 × 16½ inches. Presented by Mr. Charles S. Spencer to the Bezalel Museum.

foreign country, probably a unique, collection of this distinctly English art form. The latest consignment included examples by William Gilpin, Banbury, Sir George Beaumont, John Hoppner, Barnard, David Cox, David Roberts, Shotter Boys, Cotman, Callow, Goodwin, Shannon—as well as drawings by Sir Thomas Lawrence, Haydon and Burne-Jones. In previous years fine examples by Gainsborough, Constable, Rowlandson, Turner, Sandby, Varley, de Wint, Edward Lear, James Holland, Brabazon and Wilson Steer, had been sent. On occasions larger works by British artists have gone to Israel. The last group included two exceptionally fine pastel portraits of the Earl and Countess of Chesterfield by William Hoare, the eighteenth-century Bath artist, and a landscape by John Crome of Norwich.

The recent London exhibition included some fine works by European artists. A gift from Lord Farringdon was a charming sanguine drawing of *Putti* by Guercino. Govaert Flinck, Rembrandt's pupil, was represented by a large oil of *Venus and Cupid*. Another canvas of outstanding interest was *Martyrdom of a Saint*, an ambitious set-piece by the enigmatic Neapolitan painter known as Desiderio Monsu. There were drawings by other Italian artists, such as Pierleone Ghezzi and Diziani, and a charming page of studies by Jean François Millet. Earlier gifts to Israel have included work by Cornelis Janssens, Josef Israels, Corot, Toulouse-Lautrec, Minchine, Pascin and the German artists Liebermann, Lovis Corinth, Schmidt-Rotluff, Peckstein and Kirschner.

The Modern section was dominated by the large and powerful *Portrait of Louis Krohnberg* by Oskar Kokoschka. This remarkable painting had been previously seen in London at the Marlborough Gallery's exhibition in 1961, when it was singled out by many critics as the finest portrait on view. It is the gift of Mr. and Mrs. Harry Craps to the new Bezalel Museum. There were also paintings by Frances Hodgkins and S. J. Peploe, two good examples of the work of David Bomberg; one, a portrait of an Arab painted by him in Palestine in the early twenties. Epstein was represented by drawings, Chagall by two lyrical lithographs; there was a delightful drawing by Bernard Meninsky and paintings by Cedric Morris and Edward Wolfe. *L'Ecole de Paris* was represented in works by Alexandre Garbell, Eugène Baboulène, Robert Helman and Stacha Halpern, the latter two presented by Mr. Margulies. Younger English artists included Dennis Bowen, Alfred Daniels, Alfred Harris and Judy Stapleton. In previous years paintings by Jack Yeats, Augustus John, Gertler, William Roberts, Adler, Duncan Grant, Uhlmann, Josef Herman, William Gear, John and Paul Nash had been sent to museums in Israel.

In all, the London exhibition contained 107 items, destined for eight different museums. The next task which the Friends of the Art Museums have set themselves is to collect paintings by leading modern British artists to be exhibited in London at the end of 1963 and to be hung in the new Bezalel building in Jerusalem at its opening in 1964.

Lithographs and etchings of

Walter Spitzer

W. J. STRACHAN

THE name of Walter Spitzer will inevitably go down to posterity as the illustrator of this superb edition of the *Oeuvre Romanesque* of André Malraux, the collective title of the seven works of fiction from the pen of De Gaulle's Minister of Culture. The distinction is the greater in that Malraux had already achieved the status of a classic in two fields—literary and aesthetic—before his present elevation. To a wide public he is remembered as the author of *La Condition Humaine* and *L'Espoir* (two of the seven novels) and to readers of *The Connoisseur* he will be also known as the author of *The Metamorphosis of the Gods*, *The Museum without Walls*, etc. To undertake the fifty-two colour lithographs which illustrate these seven volumes commissioned by the Nouvelle Librairie de France was therefore a considerable challenge and responsibility. How well the artist has responded will be at least in part evident from the originals here reproduced.

At the time of the commission in 1959, Spitzer was only thirty-two years old but he had already made a reputation as a *peintre-graveur*—a thoroughly apt title in his case since, far from being a painter who has deserted painting for engraving, he has continually alternated between these two activities for which he is so well qualified. An account in *The Times* (4th October, 1961) devoted to the Second Biennale in Paris contained a paragraph under the heading 'Hiroshima Abstract'. It ran: 'In the French section M. Walter Spitzer's *Hiroshima* provoked a great deal of interest . . . it is a three-dimensional work built with metallic and



Colour lithograph from *L'Espoir* by André Malraux, 1962. Nouvelle Librairie de France, Paris, 1962. 11 × 8½ in.

organic elements worked into the paint. From the polished bronze of his tortured sky we look down upon a blackened city with its vaguely discerned forms of destroyed life'. The spiritual qualities called for to interpret the human predicament as revealed in Malraux's novels were as important as technical skill. No member of his generation of the École de Paris was more qualified from both points of view than this refugee from Polish concentration camps to whom *Le Temps du Mépris*, a work resulting from Malraux's efforts in Germany to defend Hitler's early victims, had been a reality too painful to discuss but for which some of his illustrations and paintings provided a delayed Katharsis. This is dramatically symbolized in the frontispiece to this book—the Death's head under a Nazi cap with haunting and hideous eyes that glitter like splinters of glass. The mixed technique of chalk and scraper, the sombre black, white and green (*Feldgrau*) play their part in this amazing piece of interpretative virtuosity. Spitzer's training in the Mourlot *atelier* has enabled him to cope with most problems of technique and he could always call on those experts, Henri Deschamps and the veteran M. Tutin—advisers to Picasso and Chagall—who have helped to make the name Mourlot a universal byword in the realm of lithography. It was indeed M. Fernand Mourlot who recommended Spitzer for the Malraux books.

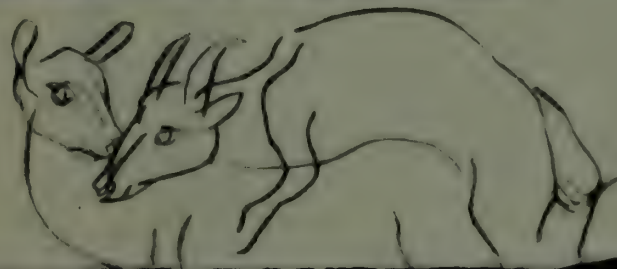
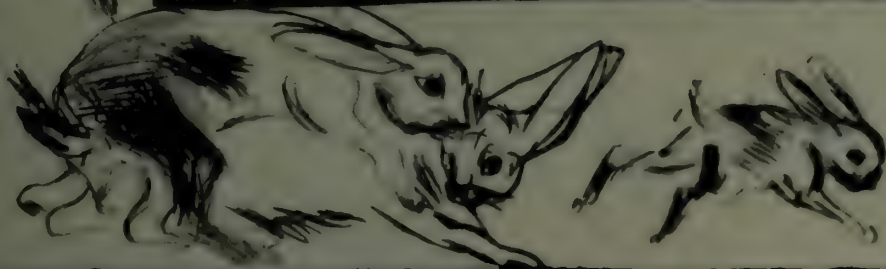
Two years were needed for the preparatory work and final proofing of these lithographs and their integration into the text. Each colour lithograph had a corresponding gouache or

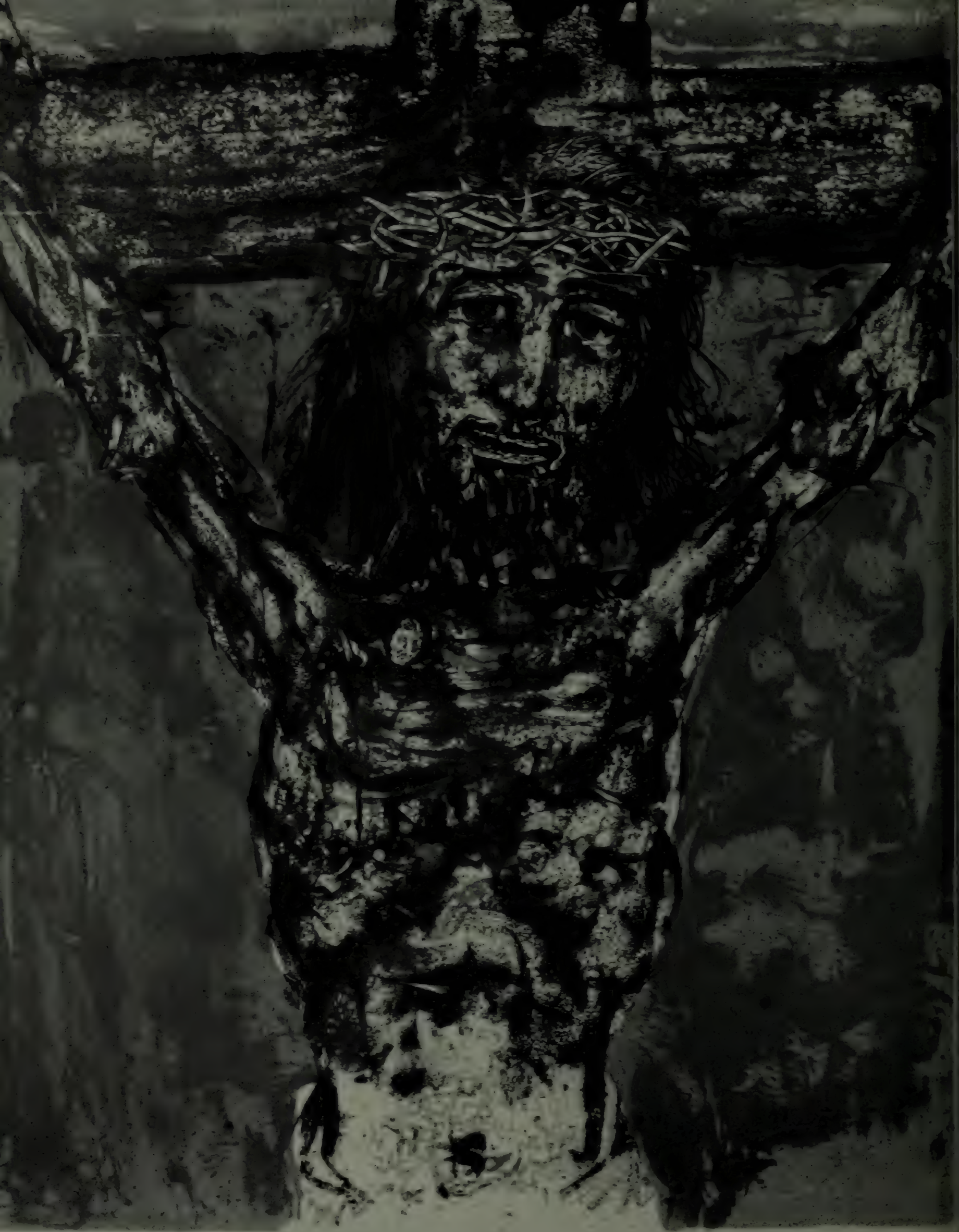
Litho plates

1. Lithograph in two colours. From *L'Espoir* by André Malraux.
2. Aquatint. From *Aucassin et Nicolette*. 'Les Impénitents', Paris, 1961.
3. Aquatint. From *Le Tour du Malheur* by Joseph Kessel. 'La Belle Edition', Paris, 1962.
4. Lithograph in two colours. From *La Tentation de l'Occident*. Nouvelle Librairie de France, Paris, 1962.









watercolour which had to be separated into two or as many as seven colours required for its interpretation in terms of lithographic stones. Side by side with this work of artist and lithographer was the type-setting of the text and the printing on hand-made papers. This was carried out at the Imprimerie Nationale under the general supervision of Georges Arnoult and the chief compositor Raymond Joigne. Experiments were made for suitable format, papers and fount. The choice for the latter aptly enough was the famous 'Romain du Roi' (Grandjean's creation of 1694), and an Imprimerie Royale monopoly reserved for special books, used for example for the Gide-Henry Moore *Prométhée* of 1951. One hardly need remind readers that the production of such books, even with the most brilliant team of experts, is a hazardous business; each new venture poses different problems and the two years spent on the *Oeuvre Romanesque* is an unusually short period of gestation for so elaborate a work.

Spitzer's skill as a colourist was a known quantity from oil-paintings which are figurative and characterized by their verve and spontaneity. They had won him the Grand Prix des Jeunes Peintres in 1957 and representation at the important Paris Exhibition 'Artistes Témoins de leur Temps'. A similar directness and variety are observable in his lithographs—a painter's medium *par excellence*. At heart Spitzer is a 'romantic' like Goya, whom he greatly admires. If the romantic is essentially an idealist, his idealism, as in the present case, may take the form of protest against the evils of his own time. Spitzer's work in whatever medium he chooses can be as satirically macabre as Goya's 'Disasters of War'; witness the frontispiece to *L'Espoir*—a rearing, spread-eagled bull in vivid red, orange, black and violet, symbolizing all the horror of the Spanish Civil War which Malraux, who fought with the Republican army, knew at first hand. The macabre has always been exploited by the surrealists, and occasionally Spitzer's illustrations have an affinity with Léonor Fini's for Nerval's *Aurélia*. This is particularly true of *Les Conquérants*, a book which has also been superbly illustrated by the doyen surrealist, André Masson in two-colour etchings. *L'Espoir*, though not the first in date is the longest of the Malraux novels and contains sixteen lithographs, including two double-spreads. Sometimes the tragedy of civil war is directly evoked as in the three hostages standing before an open pit filled with the whitening bones of their predecessors. Other illustrations again recall Goya—in subject though not in treatment—such as the two priests, one holding a rifle and the other a crucifix behind a wounded man with a bandage on his head bearing the legend: *Viva al Fascismo*. More moving, perhaps because it is more restrained and a better design, is the lithograph in two colours (slate grey and brown) of donkeys carrying coffins of war victims (No. 1). We almost feel the physical weight of their tragic burdens as we share in the numbed sorrow of the on-lookers. Mixed with the horror are interludes of great poetic beauty that gain in poignancy against the background of Malraux's dramatic text: for example, a church interior with radiant stained glass windows figuring the Madonna, cancelling as it were the black, horned devil in the foreground. The same lyrical treatment is accorded the broad design of four pigeons—heliotrope, grey and viridian against a white ground—a reminder of the presence of these birds even in towns ravaged by war. Most striking in this vein is the girl carrying a kid in her arms (page 234). The colours are exquisite—the neutral, silvery tones of the face and arms, touched with blue, the dark green and brown of the hair, the orange, green and brown of the skirt and legs compose a moving, monumental figure, expressive, in those sad solemn eyes, of violated innocence.

L'Espoir was preceded by *La Condition Humaine* and *Le Temps du Mépris*. The former, concerned with the Red Revolution in China is a masterpiece of creative reportage, permeated with human sympathy. The artist conveys this effectively in a lithograph depicting a Chinaman with thin, tapering fingers conversing with a European woman—all roundness (page 240); the design with a pastiche of a Chinese war-horse in the background and ample intervening spaces of white reflects the calm, detached atmosphere of the theme, and in the same tranquillity we observe further contrasts such as that between the woman's simple dress and the elaborately patterned silk of the man's robe. It is like a slow movement following the tempestuous violence of such subjects as a father bursting into the tragic horror which he finds awaiting him in his home or the execution of some Christian victims of the Revolution.

Spitzer has been sufficiently master of his craft to react spontaneously in colour and design to the mood and message of Malraux's texts. It is evident for example in the Christ Crucified (No. 4), sober in its greys and brown, haunting in the pathos of an expressionistic drawing, reminiscent of the mediaeval masters. Broadly speaking, Spitzer uses colour emotively; for the last-mentioned subject and the donkeys already alluded to, he restricts himself to what Spengler in the *Decline of the West*, referring to Rembrandt, calls 'Protestant browns'. Spitzer, who worships at the shrine of the Dutch Master, achieves effects of tragic chiaroscuro, reminiscent of *The Woman taken in adultery*, in a lithograph in which the incandescent light of a torch partially illuminates a hostile crowd gathered round a woman, victim of the soldiery. Oranges, reds, yellows (Spengler's 'Life colours') occur particularly in scenes of dramatic action, sometimes, as in the final illustration to *La Voie Royale*, they express a Gauguin-esque *joie de vivre*. To evoke a lyrical mood he mostly uses the prismatic colours, as we have seen; and for the pure romantic subjects such as a lithograph of a fairy-tale trio of Puss in Boots, dancer and fantastic bird he 'paints' in a whole riot of blues, yellows, violets enriched with black.

Among the double-page illustrations to the *Oeuvre Romanesque*, none is more telling than the gassed horse of *Les Noyers de l'Altembourg*. This novel, written during the Occupation of France (published in 1943) deals with the Russo-German front in the First World War. It was Malraux's farewell to fiction, and until the present edition had long been unobtainable in French. Spitzer on this occasion keeps closely to the text: 'All of a sudden something darted out of the Russian lines in the direction of the gas . . . Through the binoculars it seemed that the horse had whinnied, its head in the air like a dog howling . . .' (*The Walnut Trees of Altembourg*, pubd. John Lehmann). This horse lashing the air helplessly with its hooves evokes all the panic-stricken horses one has ever seen in reality or art, from Delacroix to Picasso.

For sheer accomplished beauty one of the most attractive of the lithographs is the monkey-mandrill theme of *La Voie Royale* in which the artist captures the essential nature of the animals superbly well in their tropical background. From the leaf-pattern of this volume to the red and black tree of *L'Espoir*, the book covers offer a unity of contrasts. The amount of time and work involved inevitably limits the editions of these *beaux livres*, but in point of fact the quality of lithographs deteriorates little even with the multiplication of copies. All the same, the 2,500 copies (including ones on special papers, suites etc) of the present book is an unusually large edition; the average is nearer a few hundred. The foresighted possessors of these books may therefore congratulate themselves, since only a guaranteed order could have made such a high-quality set of *beaux livres*, at the average price



Two-colour litho from *La Condition Humaine*, by André Malraux. Nouvelle Librairie de France, Paris, 1962. 11 × 9 in.

of about five to six hundred NF., an economic proposition.

The editions of works illustrated by original etchings are much smaller, the intaglio plate produced by this method being much more sensitive to wear. The *Aucassin et Nicolette*, in an edition of one hundred and twenty copies, the sixth volume commissioned by the Société des Impénitents, the society which commissioned Avati's *Chiméra* (see *The Connoisseur*: August, 1962), preceded the Malraux work in date, but it is logical to treat of it at the same time as the artist's latest work since it is in the same medium. In this and in the aquatint Spitzer is equally at home, having learned the technique in the studio of the *peintre-graveur*, Goerg. *Aucassin et Nicolette*, as befits this romantic idyll, is set in a French 'mediaeval' face (comparable to our Venetian). It has an etched frontispiece by the painter Pignon—the traditional homage of a senior to a younger artist. Etching is of all autographic processes the nearest to the pen-sketch; Dunoyer de Segonzac, for example, drew directly on to the waxed plate from nature. Spitzer's illustrations by this medium are informed by a great liveliness of spirit, typified by a superb double-spread, of great technical interest because of its division into etched line and aquatint tone, a combination he successfully exploits elsewhere in a battle scene. Spitzer's masterly drawing of the calf in repose and the goats in this pastoral scene referred to takes its place in the fine tradition of animal etching and engraving that we are familiar with in the French School from Géricault and

Delacroix to Hecht and Picasso of our own times, animals wild or domestic observed with detachment and happily lacking in the sentimentality that mars so many English animal drawings.

No monochrome medium can evoke mood better than the aquatint with its subtlety of tone, its enigmatic depths. The *Nicolette in the forest* (No. 2) has a dateless romanticism; one is in the world of Nerval's *Sylvie*, of Alain-Fournier's *Le Grand Meaulnes*. As we have seen, Spitzer is no less at home in the grim atmosphere consonant with the main theme of Joseph Kessel in his famous tetralogy *Le Tour du Malheur*—the European scene from the First World War to just after the Second. It is the former we are concerned with in the first volume, the only one Spitzer has completed up to date, *La Fontaine Médicis*, which the author wrote at the age of thirty. Kessel's aim has been to give a picture of our time in depth (the kind of survey that Jules Romain in *Les Hommes de Bonne Volonté* has achieved in breadth) and this magnum opus occupied twenty years of his life. The commission to illustrate the tetralogy came from the enlightened director of La Belle Édition, Robert Meiffredy, who realized Spitzer's potentiality as a man and artist for this important work which succeeds their distinguished editions of Giono, Genevoix and Kipling (favourite authors in the *beau livre*). There are to be forty-one full-page etchings and aquatints in addition to eight double-spreads. Those already done testify to Spitzer's spirited draughtsmanship with the etching needle. He has a free, sinuous line which suggests volume, and is particularly felicitous with the nude figure. Of the aquatints two are outstanding. One depicts the riotous scene of the Armistice night in Paris after the First World War. It is a composite evocation of crowd and individuals at the same time, against fountains of fireworks with a background of the Eiffel Tower and Notre-Dame. It is a remarkable interpretation of a national mood and a tribute to Kessel's own power of evocation since Spitzer had only that to guide him. The other depicts the tragedy of Flanders, that nightmare of horror. Wounded soldiers are dimly discerned on a grey and blackish ground that suggests chaos and darkness. In addition to the frontispiece etched portrait of the author, there is elsewhere in the book a striking aquatint of a soldier's head—strong, pugnacious, tragic. To end on a lyrical note, and with a most moving illustration of young lovers (No. 3), one is struck by the way Spitzer achieves tenderness without sentimentality both in the human figures and the charming fauna in the bottom margin ('*remarques*' as they are technically called). These mating animals are a linear echo to the lover theme and recall the delicate masterpieces in this *genre* to be seen at the base of the tapestries in Rheims Cathedral or the *Dame à la Licorne* in the Cluny Museum in Paris, reminding us that the life of nature goes on quietly and discreetly, least hidden perhaps from the loving and innocent.

Spitzer's versatility leaves us breathless. Technique underlines emotion without which illustration is mechanical and lifeless. There is no doubt that the interchange of activities from painting to process-work plays a considerable part in widening an artist's horizon and developing his experience. His respite from illustration and print-making—large-scale aquatints and lithographs in monochrome and colour—he is spending in preparing a new one-man show of his paintings. A visit to the Rijksmuseum shows us this interplay in the outstanding example of Rembrandt. The lesson is not lost on Walter Spitzer and he is unlikely to succumb to the fatal vice of repeating a successful idiom or formula. Fortunately that is the last thing the discerning French public trained by Picasso and his enterprising successors would expect or desire.



1. 'One pair Branched porcelain Candlesticks mounted in ormolu', sold by John Isaac on 6th February, 1831, which have recently been bought back by his descendants.

John Coleman Isaac

An early nineteenth-century London antique dealer

E. T. JOY

NAPOLEON was still at large after his escape from Elba when, on 23rd April, 1815, some eight weeks before Waterloo, John Coleman Isaac made the first entry in his 'waste book' of a payment of £10 to Rothschild & Co., 'for a check upon their House at Frankfort a/m.' In those troubled days this payment to make purchases in Germany for Isaac's antiques business, then at 41 Craven Street, London, indicated a commendable enterprise and confidence in victory which, it is pleasant to add, were to be fully rewarded; for the waste book, kept for the next thirty years (until 1st August, 1845), with the exception of four years between 1821-5, shows that the business steadily expanded and had many contacts at home and abroad.

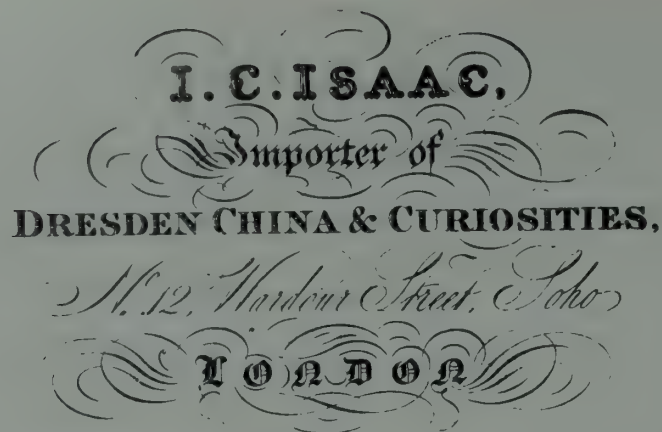
The waste book was not a formal record of a balance of payments and receipts, but, what is of much more interest to us, a day-to-day entry of transactions of all kinds, including general notes on purchases and exchanges, despatch of goods, freight and duty charges on imports, bank entries, investments, payment of wages and rents, loans, gifts to charity, even 'drink money', as

well as receipts from clients, all of which make a fascinating social document and a unique record of a London antique dealer's business in the earlier nineteenth century.

From the beginning Isaac dealt in a wide variety of curiosities—armour and weapons, silver, jewellery, tapestries, china, furniture, clocks, bronzes, enamels, wood and ivory carvings, pictures, marbles, stained glass, etc.—but highest prices were obtained for armour. On 14th May, 1817, he sold 'a suit of plate Antient Armour cap-a-pie time of James I' for £125, and on

ANCIENT ARMOUR and ARMS.—DAVIES and ISAAC, of 41, Craven-street, Strand, beg most respectfully to inform the Connoisseur, that they have just imported several cap-a-pie Suits of fluted and plate polished steel ARMOUR, of the fourteenth, fifteenth, and sixteenth centuries, including a magnificent suit of Charles the First, Emperor of Austria, and a ditto of Maximilian; together with a variety of weapons of various periods, and almost of every nation.—Dresden and Sevre Porcelaine, Cabinets, Mosaic Tables, Cameo Rings, Musical Clocks, and a variety of other items of elegance & antiquity, &c

2. Advertisement from *The Morning Chronicle* of 9th February, 1826.



3. John Coleman Isaac's trade card.

15th May, 1818, 'a suit of Tilting (fluted) Armour cap-a-pie from the reign of Henry VIII' for £157; followed, the next day, by a suit of 'steel Armour for a demi Lancer complete, a Detach'd Helmet and 1 large Cuirass' for £52 10s. In 1817 he advertised a special exhibition of armour, a notice of 17th June in the *Morning Post* describing it as 'the most magnificent Collection in Europe', in the 'spacious gallery' at 20 Brook Street, at an admission fee of one shilling. In 1825 and 1826 advertisements in the *Morning Post* and *Morning Chronicle* announce, this time from Craven Street, the importation of armour, 'including a magnificent suit of Charles the First, Emperor of Austria and a do. of Maximilian', as well as 'a variety of other items of elegance and antiquity' (No. 2).

The interest in curiosities at this time, and in armour in particular, was marked by a strong antiquarianism centred in the romantic associations of the Middle Ages. This 'feeling for the ancient decorative style'—to quote Sir Samuel Meyrick, one of its chief exponents—encouraged the pursuit of accuracy of detail which the collecting of materials of the mediaeval and early Renaissance periods could provide. Meyrick became a long-standing client of Isaac, who records the receipt of £56 from him on 1st January, 1827, for 'ancient armour'. From then until 1844 purchases are sent regularly to Goodrich Court, Meyrick's house near Ross-on-Wye, where he wrote the introduction to Henry Shaw's *Specimens of Ancient Furniture* (1836) to which much of the Gothic and so-called 'Elizabethan' revival of Victorian furniture can be traced. Another well-known volume on furniture is referred to in a letter written by Isaac to his wife from Venice on 19th November, 1836: 'Before I left Fürth I ordered one of those large Gothic Arm Chairs out of Pugin's Book, it is to cost £2 7s.' This is Pugin's *Gothic Furniture of the Fifteenth Century* (1835), and it is interesting to note that 'A. Welby Pugin Esq.' paid an account to Isaac in 1840.

The growth of Isaac's business—he opened an account with Coutts Bank (No. 6) in 1826, moved into Wardour Street in 1829, and became a regular investor in Government funds—is indicated not only by the range of his stock but also by the increasing number of influential clients. In addition to Meyrick and Pugin they included Sir Edward Blackett, General Macdonald, the Countess of Antrim, Sir John Erskine, the Earl of Shrewsbury, T. Barrett Lennard, M.P., the Marquis of Breadalbane, the Earl of Dunraven, Sir James Graham, Lord Lowther, Lord Harrington, the Earl of Cadogan, the Bishop of Exeter and Ralph Bernal, M.P. Bernal was a particularly good customer, his bill amounting to £504 in 1835. Thus Isaac could claim some part in the formation of the Bernal Collection, one of the greatest assemblages of works of art of the mid-nineteenth century.

Isaac obtained stock from varied sources: from private indi-

viduals (e.g. 'Purchased of Mr. Biggs a Buhl Library Table for £9' on 22nd August, 1833), from sales (particularly at Oxenham's, where, on 14th January, 1830, he bought 'two Reisner Encoigneurs mounted in ormolu' for £6 10s.), at auctions (e.g. Christie's, 25th January, 1839, 'Purchased a pair of Gauntlets for £7 sold them to Mr. Bernal for £8'), or by exchanging goods (taking, for instance, on 5th February, 1830, 'an enamelled Gold Watch & Chain with a brilliant diamond Button' from General Macdonald for £20 in cash and various goods). 'One pair Branched porcelain Candlesticks mounted in ormolu' which were sold on 6th February, 1831, have re-entered the family's possession (No. 1). Some customers obtained what, by modern standards, can only be called superb bargains:

Gave Mr. John Bentley of Regent Street Credit till the 1st of October for the following goods, 2 fine Pictures by Velvet Breugels, 12 small pictures in one frame and a Berlin Dejeuner in Case for £50 (10th August, 1830).

Mr. Goetz purchased the following . . .

1 Painting in frame Canaletto £12 (11 August, 1842).

But the most interesting side to Isaac's business was undoubtedly his connections with the Continent. For some years after 1815 Germany was the hunting ground. At Fürth, near Nuremberg, lived his agent (or partner), Gabriel Davies (No. 5), who worked closely with a German dealer, J. A. Gubhardt. Davies regularly sent goods home via Hamburg and Rotterdam, and in spite of the complicated network of financial and shipping agents required, and the slowness of communications—it normally took at least ten days for a letter from Davies to reach London—the German connection was clearly lucrative. Goods, for example, brought personally by Davies from Germany in April, 1819, included:

1 Complete suit of fluted Antient Armour	£8.
1 Do. inferior, no jambes	£2.
1 Do. Black and Gilt, no jambes	£2.

Prices paid for Dresden china, silver (No. 4), carvings and stained glass, etc., were similarly very low.

Davies retired from business with an annuity of £30 about 1828, and thereafter Isaac himself regularly travelled abroad, for two to three months at a time, in search of curiosities. The waste book marks his departure by recording the circular bills of exchange which he drew on Coutts for each trip (the amount expended on these rises progressively); and his return by the repayment into Coutts of unused bills, and the arrival, shortly afterwards, of ships from Hamburg and Venice with the goods he had bought abroad. The book is silent about the details of these journeys, but three letters written by him while abroad to his wife, his 'ever dear Sarah', throw a vivid light not only on the formidable discomforts of travel, but on his ever-widening search for materials in Germany, Austria and Italy.

'I was very unwell', he writes, on 19th November, 1836, from Venice, where he had arrived via Fürth and Verona, 'so much so that I had intended to return, for what with the cholera in Munich, the cold weather and bad Business, I was quite miserable.' To the labours of travel is added the frustration when bargains fail to materialize. 'I have been to all the Dealers', he continues, 'but I am sorry to say since I have been here before they have got

4. (Facing, above) Extract from the 'Waste Book', indicating Isaac's Continental activities.

5. (Facing, left below) Another extract, recording imports and relations with Customs.

6. (Facing, right below) Isaac's association with Coutts Bank, and goods sold to Isaac Abrahams of Liverpool on 30th March, 1830.

Sept

2^d Paid Mr. Potter for Mending China -- 5 ..

2^d By advice from the Continent dated Aug 19th
and Rec^d yesterday we have bought the fol^g
Articles of Plate & forwarded from Santa to
Messrs Haack & Schroder for shipment to the port
on Thursday Aug. 20 1819. -----

Case. Contents. ---

1 Silver Gilt Chug & Cover Wt. 20 ^{oz}	} at 7 ¹ / ₂ per oz -	10	..	..
& 1 do do Cup & Cover --- Wt. 3				
1 Silver Gilt Waiter --- Wt. 15	@ 7 ¹ / ₄ -----	5	10	..
1 Do. do. Chug & Cover Wt. 25, base & 6 ¹ / ₂	-----	7	10	..
1/2 Dozen Silver Gilt Blades Knives & Forks. Silver on them Calculated to about the weight of 10 ^{oz}	} @ 5 ¹ / ₈ -----	2	17	..

Decy - 78. 07 - £ 25. 17. ---

Sept 1819

22^d Paid Mr. Patmore of Exeter St.
for 16 Shoules --- 1. 5 ..

22^d Paid Binks for a letter with --- 1. 5 ..

25th Paid Mr. Cuxon for 5 Shoules --- 1. 10 ..

30th Paid Mr. Cuxon for 3 Shoules --- 1. 1 ..

April 7th Paid for a parcel from Harwich House
Paid duties at Custom House
for Silver & Tankard --- 3. 17 ..

8th Mr. David Davies arrived in town
from Germany, & brought with
him the following goods

1 Tankard Silver gilt Wt. 20 ^{oz}	7. --
2 Figures Silver gilt --- 13 ^{oz}	5. --
1 Silver Chug & Cover Wt. 20 ^{oz}	6. 8. --
1 Britannia Silver Chug & Cover Wt. 18 ^{oz}	5. 10. --
1 Silver gilt Plate --- 3 1/2 ^{oz}	1. 7. --
1 Silver gilt Chair --- 3 1/2	2. --
1 Gold Medal ---	1. --
1 Agate Spoon handle Silver gilt ---	1. 6. --
2 Small Boxes gilt mounted ---	1. 7. --
2 Medals with painting to open ---	1. 7. 6.
1 Bronze Reliquary ---	1. 7. 6.
1 Charred Silver Medalion of Joseph Lefevre Keweenaw --- 5 ^{oz}	3. 17. 0

26th Expended at the Custom House --- 9 ..

29th The journal of Mr. David Davies
Paid for the following articles
brought on the Continent having
to this date. ---

22^d Accepted a Bill, payable at Bank South West
drawn by S. M. Mudge on the 20th
3 Daysight for salary charges for
10 Cases, Shipping, Land Carriage
and Insurance in 250⁰ for --- 18. 10

24th Bought a 1/2 Bushel Well Butcher's pie
and 1/2 Bushel Black cake --- 2. 0. 0

25th Bought of Mr. Raper a Tong for --- 1. 10. 0

Paid Mr. Raper for 1/2 doz --- 1. 0

Rebought a Watch for Mr. Edward Raper --- 3. 6

30th Paid Mr. Raper & Abrahams of the
2d Barrow Street Liverpool
Twenty five sh. Paintings for
the sum of Twenty Pounds
for which I have taken a Bill
Five months for date, payable
at Mr. Raper's & Abrahams (as
being able to write, put his mark
in his acceptance) --- 25. 0. 0

31st Paid the Law Fire Office for one
year insurance to Lady day 1820
for 200 --- 10. 0. 0

April 1st Rec^d of W. Raper & Abrahams to
take one case to be conveyed
by Van D. Hastings dec^d
to Mr. J. Murray James Larkins
Green & Co. 14th of May

Handwritten text from a letter, likely the one mentioned in the caption. It includes financial details and dates.

... myself £1000. 8. 0; for which
 received a Letter of Credit
 not less than £2000 on their
 credit in London, Hamburg, Bremen
 and elsewhere. ... 500. 0. 0
 ... 100. 8. 0
 ... 600. 8. 0
 ... 2657. 2888 2657 - 2660

7. Letters of credit drawn on Coutts Bank on 4th March, 1831, by John Coleman Isaac preparatory to a tour abroad.

nothing fresh . . . and in the mean time there have been several Buyers here and they are now higher in their price than before.' Visits to stonemasons' yards for marble chimney pieces have been fruitless, and he pins his hopes on advertising in the local press ('for really this must be the last Journey in search of Curiosities, for every time it is a loss'). Business contacts with Venetians are not easy (they 'think of nothing but Women and singing the whole Night'), for besides the language difficulty, he finds them full of guile and even his agent he believes 'to be as false as possible'. However, he has managed to buy a fine set of 28 chairs (£2 each) and a sofa (£8) in Venice from a rich nobleman, and has hired a warehouse for ten shillings a month to store them before shipment.

Two further letters describe his tour in the summer of 1838 (for which, on 3rd May, he draws bills of exchange for £1,000). On 8th May he writes from Calais: 'as usual I have been very seasick . . . I leave here at one o'clock today for Lille and Brussels'. Some six weeks later, on 22nd June, he reports from Venice: 'From Fürth I went to Augsburg where I only bought six dresden Cups and Saucers . . . at Munich I could not buy anything but a chased Gilt Powder Horn for £2 10s., at Innsbruck I bought a copy of the Ambrose Collection of Armour and at Verona I bought Four Carved long Ottomans carved with serpents and Dragons for £10 8s. and 12 carved panels . . . from there I went to Padua the Gentleman to whom the fine armour belongs to there was not at home so I could not see it but it is sold to an Englishman for 900 Francks or £360 . . . I intend to remain here about 10 days more and then I shall go to Milan, to Genoa and Florence and perhaps to Rome . . . If you see Mr. Bernal tell him I have several things for him'. He reckons he will have about twenty cases at Venice for shipment. Despite the undertone of wearied frustration in the letters, Isaac continued his foreign tours until the final date of the waste book, and indeed his passport (No. 8) of 1853 (which has survived) contains official travel permits in France, Germany, Italy and Austria until 1864.

These goods were sent to purchasers throughout Britain by road, canal, sea and rail:

Sent 2 Cases containing a Commode and one the Marble Slab to Dr. Meyrick by Betts and Drew fly Barque to Bristol and from there by the Lydney Trader to Goodrich Court near Ross Herefordshire/not paid for £11 10s. (21st July, 1830).

Sent by Pickford Canal Boat one Package cong. 5 pieces of Tapestry and one Case cong. 7 Paintings to Mr. Abrahams Great Charlotte Street Liverpool (9th August, 1831).

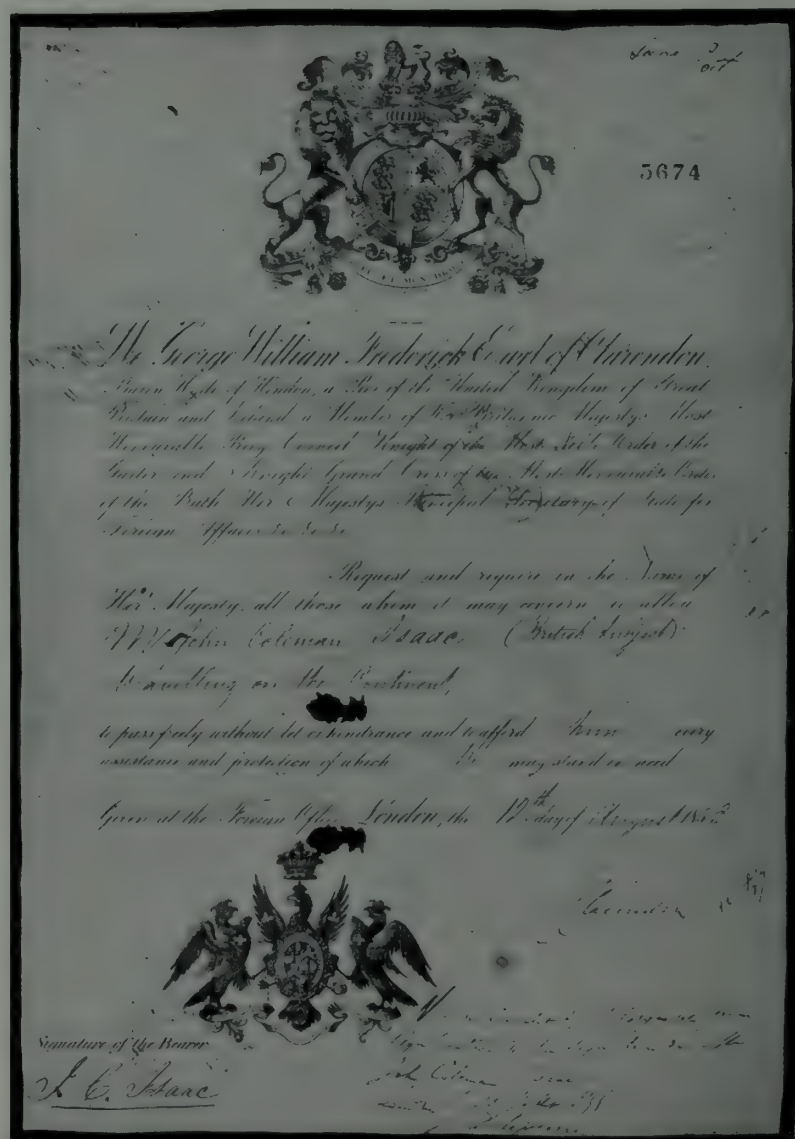
Sent a Case by Russell Waggon from the Bell Friday Street directed to Mr. James Burt, Exeter (3rd September, 1831).

By road we find goods conveyed, at various times, by van to Hastings, Norfolk and Worcester, by wagon to Benington, Wrotham, Swaffham and Carmarthen, and by coach to Carlisle, Warwick, Ross and Parham Park. Cases for Scotland and Ireland went directly by sea. As for railways—then in their infancy—Isaac was quick to appreciate their worth:

Sent by Gurnells . . . two Skeleton Cases and one Case to Symons Wharf directed to Mr. Williams Brown, Esq., Chapel Allerton Leeds to go from there by sea to Selby and from thence by Railway to Leeds paid for booking 3s. (31st December, 1835).

Sent to the Great Western Railway Paddington two Cases addressed to David Archer, Esq., Courtenay House Farringdon, Berks, containing an oak cabinet and to be left at the Shrivenham Station (15th June, 1842).

As John Coleman and Sarah Isaacs died childless, their estate passed ultimately to Sarah's sister, Fanny. Mr. George J. Levy, a director of H. Blairman & Sons, Ltd. is the surviving descendant, to whom the author is greatly indebted for having placed the above documents at his disposal and for much helpful advice and information.



8. A page from his Passport, for 'travelling on the Continent'.



I. Antoine-Louis Barye.
The Turkish Horse,
15½ × 13 inches, signed.

French Animal Bronzes of the nineteenth century

THEODORE CROMBIE

WRITING in *The Art Journal* in the year 1891, the famous critic R. A. M. Stevenson said:

'Those who look at it will admit that sculpture has been born again in the nineteenth-century. It is no longer content to repeat, or at least to modify, the subjects and treatment of past ages. Sculptors have domesticated natural forms that were previously considered intractable, and in doing so they have been compelled to revise technical processes, to begin fresh studies in anatomy, and to make treatment something more germane to the model and personal to the artist, than it ever could be, in mannerisms borrowed from the classical schools.'

These remarks, still so apt today, are of special interest to the subject under review, for they were written by way of preface to an essay on a famous nineteenth-century French animal sculptor, Emmanuel Frémiet, who was made an Associate of the Royal Academy of Arts in 1904. They also serve to underline the rather surprising fact that at a period when British pictorial animal art was flourishing, the sculptural interpretation of animal life was

being so little practised in England, that after the death of George Garrard in 1826, it was left to French sculptors in bronze to supply much of the demand. Moreover, such was the apparent dearth of native works, that the Coalbrookdale Foundry used to borrow French models and reproduce them in cast-iron, while it is significant that the only comparable British animal sculptor of the later period, J. M. Swan, should himself have been a pupil of Frémiet in Paris.

The virtually unexplored ground offered by many of these talented Frenchmen, was revealed when Messrs. Mallett at Bourdon House, London, last month opened their very interesting exhibition of about 150 bronzes by a group of eight of them, namely (in order of age): Barye, Fratin, Mène, Cain, Rosa Bonheur, Frémiet, Delabrière, and Moigniez. The scholarly catalogue that was prepared by Dr. Andrew Ciechanowiecki of Mallett's, constitutes a fascinating and pioneer departure point for further research on the less-known *animaliers* of the time. The exhibition also seemed to offer in microcosm, wholly within the confines of the French nineteenth century, a historical survey of

2 (Right). Christophe Fratin. *Cow and Sheep*, 12½ × 13½ inches, signed.

3 (Below). Pierre Jules Mène. *Setter*, 8½ × 14½ inches, signed.



different approaches to animal sculpture over a much wider period. For instance: the antique and neo-classical in the early work of Barye; echoes of the renaissance and baroque in Fratin and Moigniez; romanticism, of course, in virtually all of them; and, finally, realism and naturalism *à la* Landseer, in the later work of Mène and others. Within this general framework there were also to be found some markedly individual interpretations: the painterly as opposed to the truly sculptural; the stylised concept as opposed to the animal portrait; and, underlying them all, a scientific dedication in the best tradition of Stubbs, born of long hours of study in the *abattoirs* and in the new, exotic Zoo of the Jardin des Plantes. Furthermore, the close connection between painting and sculpture at that time, is reflected not only in apprenticeships (Barye was a pupil of Gros, Fratin reputedly of Géricault), but also in friendships: Mène with the Vernets, and all of them with Rosa Bonheur, who knew Landseer well and, as the catalogue indicates, provides the link between the Eminent Victorian and his French colleagues. As for Delacroix, one has only to recall his exclamation in front of a Barye drawing ('I wish

I could put a twist in a tiger's tail like that man') to realize the extent of the latter's influence.

Two of the sculptors represented at Bourdon House, Antoine-Louis Barye (1795-1875) and Emmanuel Frémiet (1824-1910), are of course established and well-documented figures who practised other branches of the art. But it is as an animal sculptor and draughtsman that Barye, as his biographer Arsène Alexandre rightly says, becomes 'un document nouveau que seul l'art assyrien avait fait entrevoir'. This high claim was confirmed by the exhibition's range of his work, which included the beautiful *cheval demi-sang* (No. 1) executed (to quote Alexandre again), 'with such simplicity, almost naïveté, that one has to look twice to realize what a marvel it is'. Of the later *jaguar dévorant un lièvre* which was the sensation of the Salon of 1850, de Goncourt said that it portrayed 'la volupté gourmande du sang', and one recalls also the witty paragraph by Gautier in which he compares pre-Barye lions ('leur patte surlevée sur une boule: geste peu léonin, il faut l'avouer') with those having the Barye 'new look'. Technically, Barye was a supreme master of the patination and



4 (Above). Jules Moigniez. *Plover*, $7\frac{1}{2} \times 12\frac{1}{4}$ inches, signed.

5 (Right). Emmanuel Frémiet. *Napoleon III, mounted on Phillipe*, $14\frac{1}{2} \times 11$ inches, signed.



Diary date for American readers of *The Connoisseur*: commencing February 11, 1963, the Bernard Black Gallery, 1062 Madison Avenue, New York, will be holding a similar 'Animaliers' exhibition, featuring the same sculptors as those referred to here.

ciseler of bronze who, like the renaissance goldsmiths, finished all his work himself, so that his *épreuves poinçonnées* prior to 1848 (when he was compelled, for a time, to pawn his models) are rightly sought after as the highest expression of his art. After his death, most of his models passed to the famous Paris founder and editor of the work of many of his colleagues, Ferdinand Barbedienne who, with Achille Collas, perfected a process to reproduce bronzes to any scale, and was, incidentally, commissioned to design the bronze gates of the Mausoleum at Frogmore. As with 'states' of engravings, the edition and date of a bronze can, of course, be crucial to its quality, and there are many late casts of Barye which vary from the competent to the very poor.

Though Barye has his due place at Bourdon House, the revelation of the exhibition was undoubtedly the work and personality of Christophe Fratin (1800-64), who visited England in 1835-36 and whose rather rugged and highly romantic style (No. 2) became very popular here, so that much of his best work was exported. Another figure who has taken on a new definition is Pierre Jules Mène (1810-79) who has been presented for the first

time in depth as a fine animal portraitist of horses and dogs (No. 3) combining the elegance of Carle Vernet with, later in his career, some of the best aspects of Landseer's realism. Mène's son-in-law, Auguste Cain, and Jules Moigniez specialized to some extent in bird subjects; and though their work is interesting, it seems too often obscured by what Saunier has called 'cette sorte de pellicule vernissée dont la teinte havane ou chocolat éteint le métal et paralyse le jeu de lumières'. Moigniez, however (No. 4), experimented with a new form of gold patination which can be very effective. Rosa Bonheur, as has been said, is very much of the company, though she herself only sculptured in bronze for a few years in the 1840's: the real sculptor in her family was her brother Isidore, who is, however, a derivative artist of no very great stature. In short, the conclusion that can be drawn from such a comprehensive display of these delightful nineteenth-century works of art is that they are due for a re-valuation which will dispel, once and for all, the connotation of 'paper-weights' formerly, owing to a well-meaning but unfortunate remark of Decamps, so unjustly attached to them.

The Art Market Yesterday and Today

THE autumn London art season at Christie's and Sotheby's is little more than a few weeks old. To speak of price trends so early on in the season would be untimely. Two months without sales leave a vacuum, and on the resumption appetites have an edge to them which may not necessarily persist. With these precautionary words, readers must be left to make their own deductions from one or two observations.

At the first of Christie's sales of English and Continental watches on October 16th, the saleroom attendance was larger than at any similar sale within the auctioneer's memory. Compared with the prices paid at Christie's last sale of watches in June, prices for the same quality were distinctly higher. The pre-sale estimate of the total likely to be realised was below the £10,000 mark. The total realised was £11,327. Of the individual lots, two gold quarter repeating verge watches with automata figures fetched £525 and £367. A verge watch by Henry Debary, with a portrait of a nobleman in a plain silver case and the cock enamelled in colours, fetched £183. A gold watch by Abraham Louis Breguet, engraved with the arms of Prince Dubornirsky, to whom it was sold on 5th November, 1842, for 1200 francs, realised £336. A calendar watch by Jacob Boucheret, Dieppe, made £189; a seventeenth-century watch by William Lupton of York sold for £252. Another gold watch, by Dunlop of London, 1760, was bought for £168. Two German table clocks, one circular and the other square, received mixed attention. The unsigned circular clock, less than three inches in diameter, fetched £378; the four inch square one, by Jeremias Buch of Graz, of whom nothing hitherto has been recorded, failed to reach its reserve.

On the same day, Sotheby's held a sale of fine British porcelain. The principal interest lay in Nantgarw and Derby pieces. The number of strict price comparisons which can be made is restricted because although several pieces similar in shape and decoration appeared in the same rooms in 1945 and 1961, they were either not identical pieces or if they were, the composition of the lots had been different. Three lots, however, were identical. A Nantgarw apple-green desk set, comprising a pair of spill vases and a tray, which sold on 19th May, 1950, for £110, now realised £250. A rare Swansea rectangular tray, painted with a view of kilns, refining works, and hills, from the Marquess of Bute's collection, which sold on 14th November, 1950, for £130 and now fetched £190. A fine Derby plate, with an octagonal panel of brightly coloured birds painted by Richard Dobson, and sold from the Frank Hurlbutt Collection on 9th October, 1945, for £16 fetched £60 now. Other prices were £320 for a Nantgarw standing bowl painted with a bouquet of flowers; a pair of Bow candlestick groups, birds in branches, £220; a pair of cornucopia wall pockets, £155; a Derby punch bowl, inset with a Falstaffian figure of a happy smoker after a print by J. E. Nilson and

inscribed *Success to the Mine Innocent*, £230; an 85-piece Coalport dinner service, £210; and four coffee cans from the Derby factory by Hoyte, £110.

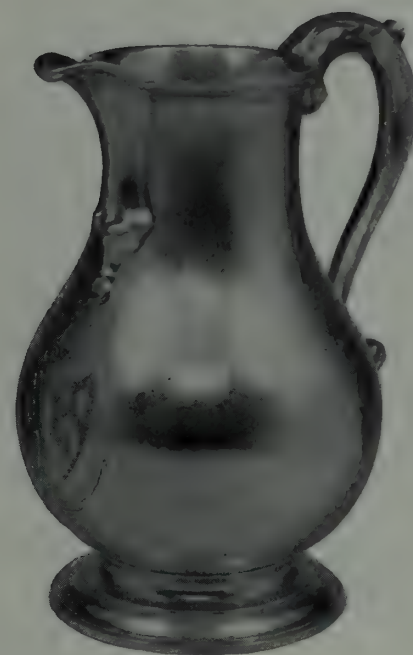
The first important silver sale of the season was held at Christie's on October 17. Here again the total of £42,850 exceeded pre-sale expectations quite handsomely.

The highest price of the sale was for a pair of George II two-handled double-lipped sauce-boats by Pezé Pilleau, 1730, for which £2,300 was paid. Three buyers paid £2,240 between them for four dozen dinner plates, engraved with the Talbot arms, by William Bateman, 1817. A plain cylindrical Queen Anne coffee pot by Benjamin Pyne, 1707, fetched £1,500, which was exactly double the price paid for it when it appeared in the same rooms six years ago. A pair of silver-gilt two-handled campana shaped wine coolers, 10½ inches high, by Robert Garrard, 1816, realised £780. They belonged to the collection of the Duke of Cambridge until 1904 when Christie's sold them for £107. From this collection, too, a pair of large silver-gilt ewers, bearing the French royal arms and made by Edward Farrell, 1824, which sold in 1904 for £418, now realised £1,900. A large cylindrical silver-gilt tankard and cover by John Bridge, 1827, in the same collection and also on sale in 1904 when it made £201, sold on this occasion for £340. From an even earlier sale, of 1827, and from the Duke of York's collection, a pair of circular silver-gilt dishes by Edward Farrell, 1825, fetched £170 then and £460 now. All these ducal pieces are highly ornate, heavily chased examples of early Romanticism and have been in American possession. They are not easily assimilated by contemporary taste, which accounts for the fact that in strict monetary terms their value has depreciated.

Other prices in this sale were: £470 for a pair of sauce tureens and covers by Paul Storr, 1814; £650 for a set of four dishes by William Eaton, 1816; £800 for a set of six wine coasters by Benjamin and James Smith, 1811; £1,100 for a set of eight salvers and waiters of various sizes, each on three scroll feet, by David Bell, 1759; £680 for a pair of three-light candelabra by John Watson, Sheffield, 1809; and a set of four four-light candelabra by Benjamin Smith, 1812, and a pair of seven-light candelabra made £1,200 and £1,000 respectively. The Headfort dessert-service by Hunt & Roskell, 1872, engraved with the initial H and a marquess's coronet, sold for £750.

In an important sale of jewels at Sotheby's on October 18th, which realised £82,380, the highest price was made by an early nineteenth-century sapphire and diamond necklace, designed as a succession of oval-shaped clusters of diamonds with 14 oval and octagonal sapphires at their centre. This changed hands at £16,000. None of the 130 lots had previously been in this sale-room. Of all types of legacies, jewels seem to be those that families part with last.—Alan Osborne.

International Saleroom



(Top left) One of a set of eight Sheraton mahogany open armchairs. £1,470 (Christie's). (Centre top) One of a set of four silver four-light candelabra, 25 $\frac{7}{8}$ inches high, by Benjamin Smith. £1,260 (Christie's). (Top right) Silver George III plain pear-shaped beer jug, 8 $\frac{3}{4}$ inches high, by Fuller White, 1764. £819 (Christie's). (Left) Antique necklace in sapphires and diamonds, early nineteenth century. £16,000 (Sotheby's). (Above centre) George II silver tea caddy, by Anne Tanqueray, 1729. £320 (Knight, Frank & Rutley). (Above right) One of a pair of silver George II two-handled, double-lipped sauce boats, 8 $\frac{1}{2}$ inches wide, by Pezé Pilleau, 1730. £2,415 (Christie's).

International Saleroom



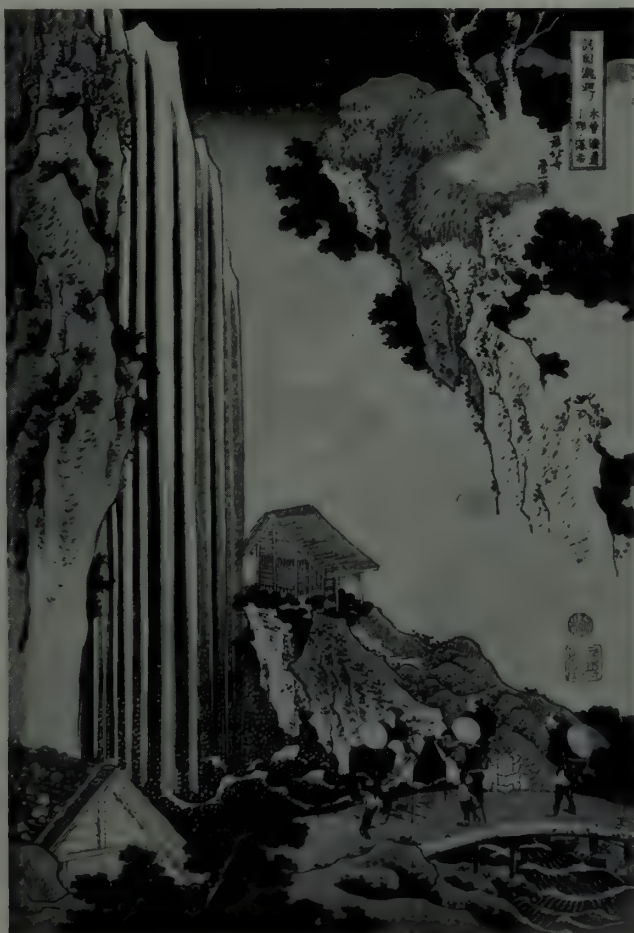
(Top left) Early nineteenth-century 3 inch long Swiss gold and enamel snuff box with automata movement. £1,785 (Christie's). (Above) J. M. W. Turner, R.A. *Doncaster Church from the North-West*, 14½ × 18 inches, water colour, painted in 1797/8, a related pencil sketch for which is in the British Museum. £800 (Sotheby's). (Left) Spinach green jade brush pot, 6½ inches high, Ch'ien Lung period. £1,050 (Christie's). (Below) This very interesting documentary 10½ inch Derby punch bowl finely painted with exotic birds, bears an inscription, *Success to Mine Innocent*, in the interior. £230 (Sotheby's).



International Saleroom



(Above) John Sell Cotman. *Kirkham Abbey, Yorkshire*, drawing signed and dated 1804, $14\frac{5}{8} \times 10\frac{1}{4}$ inches. £750 (Sotheby's). (Right) One of a pair of $21\frac{1}{2}$ inch high bronze groups, school of Giovanni Lorenzo Bernini. Dollars 8,700 (Parke-Bernet, New York). (Below left) *The Waterfall of Ono on the Kisokaido*, Japanese colour print, $15\frac{1}{8} \times 10\frac{5}{8}$ inches. £720 (Sotheby's). (Below right). The movement of this $13\frac{3}{4}$ inch high English ebonised bracket clock, c. 1680, is by Joseph Knibb. £1,312 (Christie's). £1 = \$2.80.



The Connoisseur's Diary

Two Gifts from America : The Englishman :

1963 Connoisseur Year Book : Jan Steen

A MOST generous and valuable gift of work by the versatile American calligrapher and designer, W. A. Dwiggins (1880-1956), has recently been presented to Britain, and divided between the St. Bride Printing Library, Fleet Street, and the Victoria & Albert Museum. The donor is Miss Dorothy Abbe, a friend and colleague of the artist. To the St. Bride Library she has given books designed and illustrated by Dwiggins, ephemera pertaining to his calligraphy, specimens and proofs of his type designs, books and pamphlets of which Dwiggins was the author, and books and articles about Dwiggins. To the Victoria & Albert Museum she has given twenty-four Limited Editions designed and/or illustrated by Dwiggins, copies of which are rare in America and possibly unique in Britain.



A device designed by W. A. Dwiggins for Knopf, publisher of Borzoi Books. See first story above.

Dwiggins was an artist who worked primarily for reproduction: he saw no value in his 'original' drawings, what he was concerned with was how they looked when printed. He designed over three hundred books for Knopf, and fifteen type-faces, of which only four have been published. The best known are Linotype 'Electra' and 'Caledonia' (chosen for the display types in the *Sunday Telegraph*). He was a superb calligrapher, comparable with Edward Johnson in skill and integrity, but without Johnson's narrowness; he was also a notable puppet- and toy-maker.

Dwiggins's calligraphy and book designing has not been much seen in Britain by the present generation, but he was one of the great ones of

this century. It is good that such a large collection of his work is now readily available for study in London.

Etchings and Lithographs by Goya

MR. TOMÁS HARRIS, of Mallorca, Spain has deposited on indefinite loan to the Department of Prints and Drawings, the British Museum, his unrivalled collection of Goya's original etchings and lithographs, comprising of some 500 mounted items and 34 books of etchings. Mr. Harris has spent many years in assembling as complete as possible a representation of the great Spanish master's graphic work, and he is now anxious that this should be made available for students. The representation of Goya's work in the Department is greatly enhanced as a result of this most public-spirited gesture.

Munnings

THE number of public men who have any magnetism left to assert as they advance into old age is always small. The late Sir Alfred Munnings was one of them. In Reginald Pound's latest biography, *The Englishman* (Heinemann, 35s. net), he presents the life—some of it tempestuous, all of it exciting and creative—of the Suffolk miller's son who became President of the Royal Academy of Arts in a manner which all who knew 'A.J.' will appreciate and which has Lady Munnings' approbation.

Typical of 'Alfred the Great' was a passage from a letter he wrote to J. Mitchell Chapman in Santa Monica, California. The latter was the purchaser of one of Munnings' last equine (40 x 50 inch, reproduced in *The Connoisseur* in December, 1960) paintings *Newmarket Incident: Runaway*: 'All's well, except that I'm ageing—77 now—and you may not see me again'. And to E. J. Rousuck, of Wildenstein's, New York: 'I've been under the weather lately—every damn thing and then gout. B. awful'. Never was there such an outspoken President of the Royal Academy: or a President with such a profound love of recording with brush and pencil the traditional English country scene.

Twelve Months of Art

THE 1963 Connoisseur Year Book (42s. net) records a good deal of factual information about international art matters which is not readily obtainable elsewhere: highlights of the London art auction season, works of art lost and found, buying modern art, gallery acquisitions of the year, news from museums, international law and

art treasures in transit. It also carries five colour plates and more than one hundred black and white illustrations.

One of this publication's chief strengths, however, lies in the penetrating article by Francis Watson on Roland Penrose—'by far the most adventurous collector of his generation'—in which we are given the rare opportunity of seeing some of Mr. Penrose's personal art collection. To this leading advisor in contemporary art and Trustee of the Tate Gallery, nothing he has acquired over the years—from a Max Ernst drawing to a Picasso *Weeping Woman*—has ever been considered as merely a piece of merchandise. Everything, as Mr. Watson points out, connects; whether it is a café-table scribble or a wantonly witty Salvador Dali decoration of a firework-manufacturer's sample sheet.

We also, in this Year Book, see what connects at the Minneapolis Institute of Arts; the museum that acquired Paul de Lamerie's massive silver wine cistern (sold at Christie's for £27,000). Miss Rosine Raoul shows us this expensive but important object; also Old Master and modern paintings and drawings and bronzes in a museum which, largely due to the generosity of private collectors, has become one of the leading comprehensive museums of art and archaeology in the United States.

Collecting with Geoffrey Wills

MANY thought that when Geoffrey Wills decided some years ago to leave London with his family to live in Cornwall, he would tend to vegetate in that delectable county. This, fortunately, has not happened. He has contributed to the 5-volume set of *Connoisseur Encyclopaedia of Antiques*, is an active honorary editor of *The Proceedings of the Wedgwood Society*—and has now written (so far) two books, *Antiques* and *Collecting Copper and Brass* (Arco Publications, London, 15s. net). These are admirable pocket-sized books: and, since Mr. Wills has such a wide experience of the antique trade in all its aspects, are packed with intelligent, useful information for the collector and student of art. And many half-tone illustrations back it up.



A Dwiggins stencil ornament.



(Left). Paul Sandby, R.A. *Sally Slough the nurse with two of Sandby's grandchildren*, watercolour, 9 × 7½ inches. See 'A Hundred Christmas Drawings'. (Right). Formerly erroneously called 'The Artist's Family', this important panel (63 × 47 cm.) by Jan Steen is now entitled *A Dutch Family*. According to W. Von Bode, it was painted c. 1665. Formerly in the Castle Rohonoz Collection, it can now be seen at the G. Cramer Gallery (Javastraat 38, The Hague).



A Hundred Christmas Drawings

THE annual exhibitions at the Sabin Galleries (4 Cork Street, London, W.1) are now widely esteemed, both for the charm of the subjects selected and for the careful research which invariably goes into every exhibit. The current Sabin exhibition, running to Christmas, includes thirty artists and one hundred drawings, including works by Romney, Stubbs, Rowlandson and Paul Sandby. The latter, in particular, is well represented in groups of intimate family scenes from the days when Sandby's brother, Thomas, was Ranger of Windsor Great Park under the Duke of Cumberland. The watercolour here reproduced is one of them. Further subjects, which are finding immediate favour with seekers of Christmas presents, are of Indian views by Gantz and Daniell, and of the English Lake District by Joseph Farington the Diarist, and are indicative of the able pens and brushes that recorded life in England in the eighteenth and early nineteenth centuries.

The Bruton Chartulary

A LATE thirteenth-century chartulary, or register of title-deeds, of the Augustinian Priory of Bruton, Somerset, that has lately been acquired from the Earl of Ilchester for the Department of Manuscripts, the British Museum, will constitute a valuable quarry of information for mediaevalists of many kinds. The register was calendared in print for the Somerset Record Society in 1894 but has not hitherto been generally available for study.

The first 72 leaves of the volume were detached between 1719, when an abstract of their contents was made by the Rev. George Harbin, and 1839 when they were replaced by a transcript of Harbin's notes. The contents of these

leaves related mainly to Bruton itself and places in its immediate vicinity, and hope has not yet been abandoned that they may one day turn up again in some West Country muniment room or lawyer's office.

Tunisia in Mosaics

THOSE who are ready to criticise the shape and cost of the important books which The Studio, London, is publishing on behalf of the New York Graphic Society by arrangement with UNESCO fail to recognise the potentialities of these remarkable art books. UNESCO's idea behind the books is to procure and present reproductions of art treasures which are seldom seen. How, otherwise, should we have been enabled to examine, for example, Bulgarian wall paintings in our own homes?

Sir Philip Hendy, director of the National Gallery, referred to this UNESCO book production in a recent speech in London. In most of the colour reproductions which they contain, he pointed out that no less than nine colour separations are used: and that the books concerned carry 32 plates.

The latest volume, *Tunisia*, provides an encyclopaedic panorama of African mosaics: and, as is now taking place in Italy, it is commendable to see from it that energetic restoration work is being done there; although some have been lost due to exposure or lack of proper care. The mosaics illustrating farming scenes are particularly impressive, especially those at Cherchel and at Tabarka and the *Circus Scene* from Gafsa. The

latter is a detail of a horse and chariot race of the fifth century A.D.

Diary Dates: Marlborough Fine Art

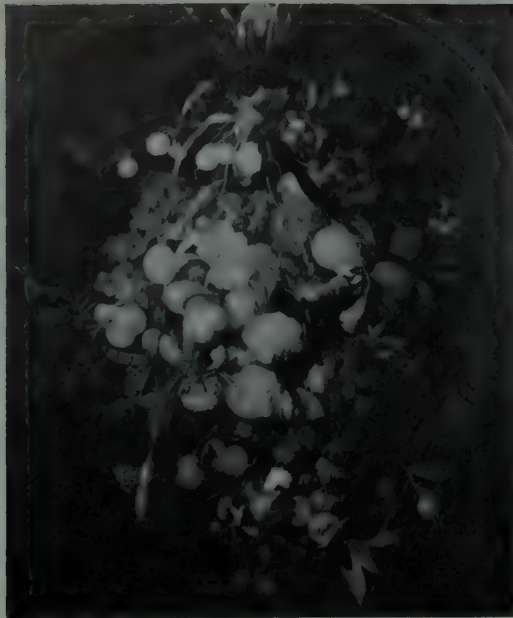
FOLLOWING exhibitions of the work of the artists names are scheduled at Marlborough Fine Art (39 Old Bond Street, London, W.1) on the dates given: *Spanish Painters* (January-February, 1963), *Sidney Nolan* (February-March), *Henri Laurens* (March-April), *John Piper* (April-May).

Medallion for Mr. Fleming

MR. JOHN FLEMING is known to readers of *The Connoisseur* for his scholarly articles on eighteenth-century architecture, and, internationally, as the author of that brilliant book, *Robert Adam and his Circle*. For that book he has been awarded the Alice Davis Hitchcock Medallion by the Society of Architectural Historians of Great Britain.



(Right). Entitled *Mystique*, this painting by Tamir (b. 1924) is on exhibition at the Drian Galleries (5-7 Porchester Place, London, W.2). His work, recently exhibited at the Palais des Beaux Arts, Brussels, is distinguished by his command of solid texture, unusual colours and individual symbols.



Maria van Osterwyck. *Flower and Fruit Piece*, 40 × 33 inches. The Hallsborough Gallery.

Say it with Flowers

FLOWER-PAINTING is the ideal subject for women artists, and quite a few of them excel when they do it professionally. The annual exhibition of Flower Paintings at the R. W. S. Gallery, 26 Conduit Street, London, W.1., opening next month, has discovered some rare talent among the women exhibitors there.

For the nonce, let us consider one of the old masters (or should it be old mistresses?) of the subject, Maria van Osterwyck. A still-life or flowers and fruit by her at the Hallsborough Galleries (20 Piccadilly Arcade, London, S.W.1.) is beyond praise, and one can but admire it. Born in Delft about 1730, she was the daughter of a clergyman, and fortunate to study with that supreme artist of still-life, Davidz de Heem. Her genius rapidly developed and she gained the patronage of many of the kings, queens and princes of Europe. The Emperor Leopold I was delighted with a picture that Maria painted for him and expressed his gratitude in a royal way by sending her a portrait of himself and the Empress set with diamonds. William III and Louis XIV both gave her commissions. Maria's dazzling career was similar to that of Rachel Ruys (1664-1750) who studied with William van Aelst, and became the paintress to the Elector Palatine. Rachel not only created floral masterpieces but was the progenitress of ten children—a busy domestic as well as artistic career.

Reverting to Maria van Osterwyck's picture, it is 40 × 33 ins., signed lower left, and recorded in 'A Dictionary of Flower, Fruit and Still-Life', by Sydney H. Pavière, 1962, Vol. 1. (15th-17th centuries), and reproduced as plate 55. It has been exhibited at a joint Loan-Exhibition with

the Chatsworth (Devonshire Collections) entitled 'Masterpieces of Five Centuries', at the University of Nottingham Art Gallery, November 23rd—December 14th, 1961; Cat. No. 13.

Wootton at the Winning Post

A FEW years ago one might have looked in vain for a good John Wootton. First and most prolific of our sporting painters he was awaiting rediscovery. Thanks to research, Wootton's work has been reassessed, and is coming on to the market with a rush. The old racing and hunting-cum-landscape picture, so long taken for granted in the ancestral home, has a new artistic and monetary significance. Wootton has another lease of appreciation—a posthumous extension of the continuous success he enjoyed between 1710 and 1764. His sires of the Turf, hunting and battle panoramas are finding favour with collectors and curators.

When Wootton was beginning his career the nation was ringing with the praises of the great Duke of Marlborough, regent in all but name. His military genius had broken the power of France. The victories at Ramillies, Oudenarde and Malplaquet staggered our enemies in more senses than one. Wootton, living in Covent Garden, and approaching celebrity himself,

John Wootton. *The Duke of Marlborough and his Staff in Flanders*, 36 × 44½ inches. The Rutland Gallery.



must have followed the Duke's career with enthusiasm, and he might well have seen his magnificent obsequies in Westminster Abbey in 1722. What more appropriate than that the artist who had learned to paint battle-scenes under his master John Wyck should be asked to record Marlborough's military occasions. We have it on the authority of George Vertue that Wootton in 1739 had begun painting 'some sieges in Flanders by the Duke of Marlborough P. Eugene etc.'.

I recently saw one of these pictures, showing the Duke on a white horse attended by his staff, with a background of some as yet unidentified town. It was conspicuous among several Woottons at the Rutland Galleries (180 Brompton Road, London, S.W.3).

Adriaen van de Velde

MOST of us who wander round about the West End galleries are probably unaware that two great Dutch painters rest in the graveyard of the artists' church, St. James's, Piccadilly. I refer to Willem van de Velde and his son, Willem. But Adriaen van de Velde, who died at the age of 36, is buried in Amsterdam. Trained in the beginning by his father and later by Jan Wynants and Phillips Wouwerman, he was more interested in landscapes than marine pictures, the subject that brought his father and brother fame, patronage and pensions from Charles II and James II.

Considering Adriaen van de Velde's short life and careful style he achieved plenty of original work as well as assisting many of his contemporaries by adding figures to their compositions. A charming little scene with cattle, at the John Mitchell Gallery (8 New Bond Street, London, W.1.) has both breadth of style and accuracy of statement.

Also at Mr. Mitchell's is a Charles Towne, at the top of his form in a picture of horses in various movements. Dated 1835, and therefore done within five years of Towne's death, it would not look unimportant alongside the best animal pictures, and proves consistent technical and emotional progress throughout the artist's life, notwithstanding the many difficulties that Towne encountered. Shaw Sparrow was the first to tell us with factual precision about Towne's chequered career—his poverty-stricken boyhood, his vagabond life before he began to exhibit in Liverpool, his unfortunate association with the George Morland set in London. Before the end of the eighteenth century Towne had several important patrons, and connoisseurs of sporting art will recall his fine equestrian study *John Yates and the Dun Racehorse Ninety Three*, St. Leger winner of that year.

Farington, of course, heard gossip about Towne, as he did about everybody, which he 'faithfully' recorded; but whatever the artist's occasional peccadilloes, the fact remains that he never lost his integrity as an artist—all the more creditable when we remember his brave struggles to become and remain one.

A Late Richard Wilson

ONLY since the war has Richard Wilson's life and art been thoroughly explored, and we now have a fairly complete idea of the artist's career and work as a whole. Even so, the occasional unknown Wilson comes to light and one such is the large *Faustulus Finding Romulus and Remus* (C. Marshall Spink, 7a Grafton Street, London, W.1.). It was previously in the Duke of Westminster's collection at Fort William. The subject is a comprehensive landscape with ruins, river and rocks, and a peasant in the foreground looking towards the two infants and the wolf somewhat obscurely placed in the left-hand corner of the canvas. Signed with Wilson's familiar monogram, the R. being reversed, but undated, we must compare it with other Wilsons to try and establish its period. The suggestion that this picture was painted in the late 1770's is, in my opinion, correct, for the style is identical with the well known *Solitude*, dated 1778. There is, however, no replica as far as we know of the *Romulus and Remus*.

Wilson's handling shows no marked deterioration, and would therefore tend to prove that he had not lost his powers in old age, whatever his material circumstances. In 1776 he had, no doubt for economic reasons, accepted the post of Librarian to the Royal Academy. The legend is that he was extremely poor, 'indolent' and 'addicted to liquor', not to say incompetent. This rumour, reaching us from Thomas Holcroft, via Sir William Beechey, may well be the kind of exaggeration that has often been perpetuated about artists of genius who have not made the financial grade. Beechey certainly was in touch with Wilson at the end of the latter's life in London. He writes, 'I took a gentleman to him who, by buying all his sketch-books, supplied him with the money for the journey' [to Wales]; and Wilson is reported to have said 'Young man . . . I may never see you again but depend upon



Adriaen van de Velde. *Landscape with Cattle*, canvas, 12 x 16 inches. Messrs. John Mitchell & Son.

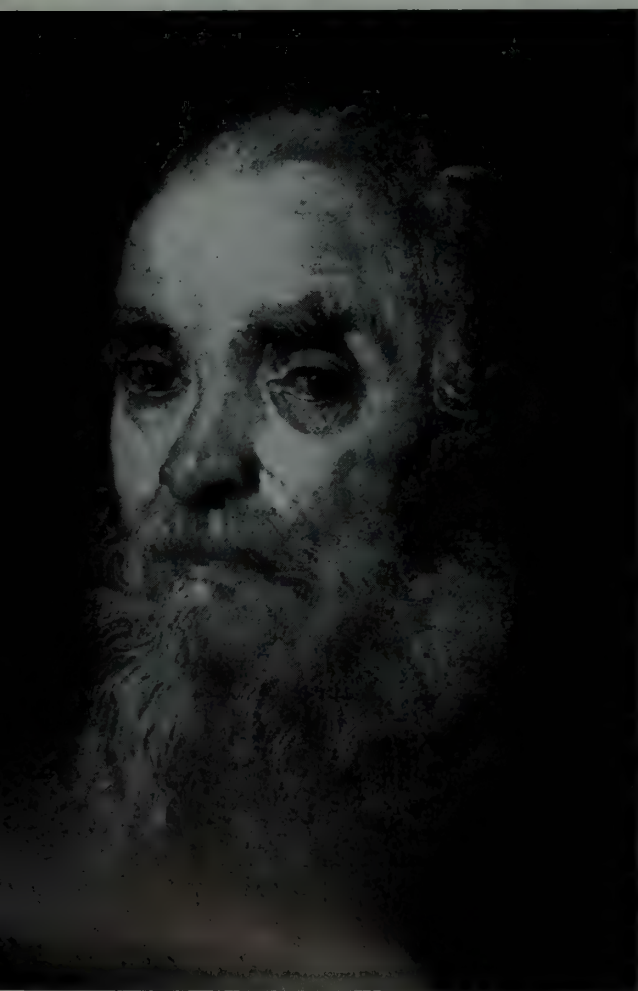


Richard Wilson. *Faustulus discovering Romulus and Remus*, canvas, 40 x 50 inches. Messrs. C. Marshall Spink Ltd.



E. J. Niemann. *Richmond, Yorkshire*, signed and dated 1860, 25 × 44 inches. Messrs. Spink & Son Ltd.

Portrait of Tintoretto. Messrs. Hal O'Nians.



it you will live to see my pictures rise in esteem and price . . .'. Nor did Wilson need Peter Pindar's vulgar doggerel to help this to come about.

Mystery Portrait

OF fascinating interest is a study, undoubtedly of Tintoretto in old age, at Mr. Hal O'Nians (6 Ryder Street, London, S.W.1.). There is no mistaking that face. Not that there are many likenesses of the master, or that the known ones are particularly striking examples of portrait art. His self-portrait in the Louvre dated 1588 conveys little of the genius that decorated the whole of Venice with almost incredible energy and magnificence. A supposed self-portrait, circa 1548, in the V. & A., and the so-called one of 1573 in the Scuola di San Rocco, reproduced plate 179 in Hans Tietze's *Tintoretto*, do not inspire us.

A remarkable likeness, however, is the seventeenth-century wood-carving by Francesco Pianta il Giovane, also in the Scuola di San Rocco; and though this is in the nature of caricature, the physiognomical truth is emphasized as in all good caricature. In this respect the wood-carving makes a convincing comparison with the study at Mr. Hal O'Nians. The style of this painting is very like Tintoretto's rugged handling and monochromatic effect. Nor would it be too much to say that the work has something of the 'feel' of a self-portrait. Difficult to prove or disprove. We must remember the Tintoretto *bottega*, the artist's son Domenico, daughter Marietta and other assistants who worked in the master's manner. The experts are faced with a problem, but whatever their verdict, for or against

the portrait's authorship by Tintoretto we have a most convincing impression of one of the greatest artists of all time.

Classic Landscape

LIKE Ludlow, the Thames from Richmond Hill and Greenwich Observatory, the Yorkshire Richmond has ever been an irresistible subject for artists. A panoramic view of this place by Edmund John Niemann at Messrs. Spink (5 King Street, London, S.W.1.) is worthy to stand with the works of far better known artists. A harmonious composition with the church tower, castle, cliff and bridge in the middle distance, it takes in all the splendours of this Yorkshire classic. Niemann who began as a clerk at Lloyds abandoned the office stool and became a popular exhibitor at the Royal Academy. After his death in 1876 a collection of his landscapes was shown at Nottingham Castle.

Among other pictures that I saw at 5 King Street was an early Girtin (unrecorded) of Rochester Cathedral, probably done in the artist's 'teens; there is a well known juvenile work by him of Rochester, dated 1791.

Wilson Steer, while in the neighbourhood of Ludlow in 1910, painted a scintillating impression, *Evening on the Teme*, and it is interesting to compare this picture with Niemann's of Richmond.

Rowlandson, that indefatigable commentator on life, lasted long enough to see the advent of steam, and in a drawing entitled *The Pleasure Cruise* got considerable fun out of a dense crowd of trippers on a primitive steamboat.

On with the Gloves

AS a *tour de force* of boxing in art I always enjoy looking at that classic mezzotint *The Interior of the Fives Court* with J. Randall and E. Turner sparring (Parker Gallery, 2 Albemarle Street, London, W.1.). T. Blake was the painter and Charles Turner, A.R.A., the engraver. It is an admirable drawing of a difficult subject, and a kind of *Who's Who* of the Regency boxing world. In addition to the performers in the ring, there are portraits of Dutch Sam, Scroggins, Spring, Sutton, Cribb, 'Mr' or 'Gentleman' Jackson, Jem Belcher, 'Mr' Gully and Molyneux. The idea was to commemorate boxing personalities, living and dead, for Belcher died in 1811, ten years before the print was made.

Another outstanding character in the crowd is Lifeguardsman Larkin in full dress, high boots, helmet and plume. The sporting Lifeguardsman actually asked to leave the Guards that he might become a professional 'pug' and compete with Spring but was dissuaded by his officers from doing so.

The Fives Court was in James Street, Haymarket, and the rendezvous of the *fancy* including the nobility and gentry. As Siltzer informs us it was not unusual to see the Marquis of Worcester and other aristocrats strolling arm in arm with their favourite bruisers. Maybe the Prince Regent looked in sometimes, for among other accomplishments he had had some training in the gloves.

The Blake-Turner print is very rare, and I have seldom seen one in as good a condition.

Books Reviewed

THE DOUCE APOCALYPSE: By A. G. and W. O. Hassall. (London: The Faber Library of illuminated Manuscripts. 1961. 25s. net.)

THE Apocalypse of the Bodleian Library (Douce 180) is another valuable contribution to the select sequence of 'The Faber Library'. It is a magnificent manuscript and is of the utmost interest as one of the finest English examples of about a hundred Gothic pictorial Apocalypses. It has been reproduced in full by the Roxburghe Club in 1922; but this choice of fourteen pictures in colour and two of the drawings provides a new, more intense impression of the original. Despite the obvious danger of supplying a weak 'copy' instead of a neutral reproduction, comparison of the original and the two printed versions shows that the present reproduction gives a better idea of the rhythm and ponderation of the composition in the various miniatures. The colour plates are among the best of the Faber Library, even though in some green appears too bluish, others are too brown, and one misses gold, which in the original fills even the geometrical forms of buildings, thrones, crowns or glories with a mystical glow. Strange to say the least impressive are the black and white plates, which seem rather coarse reproductions and give a wrong impression of the relationship between the black script and the delicate brown drawings. The choice of illustrations, very difficult indeed, is excellent. We have examples of the crowded scenes and of those which show the full impact of single figures, and we have scenes with the beasts and examples of miniatures in various stages of completion.

The text is a concise review of former research. It could not be otherwise, as these Apocalypse manuscripts have been studied in all their complexity by scholars during the last sixty years. The Hassalls' survey is critical and at the same time adds some personal observations. The first part of the manuscript, different from the picture series in its decoration but not in its script, indicates date and origin of the whole. Its one historiated initial contains the figures of the uncrowned Lord Edward and Eleanor of Castile (1254-72) and the date is further fixed to the sixties of the century by the presence of the Montfort arms (pl. 8). The English origin is supported by the Norman-French text of this first part. There is a companion manuscript to the pictorial cycle from the same studio, if not by the same hand, in the Bibliothèque Nationale. Iconographically the miniatures are connected with those of the Canterbury School (Matthew Paris and his studio). But their style is different.

The Hassalls, as Miss Saunders did previously, assign them to the English Court School on account of their relation to the Westminster panel. Both are stylistically based on French art. In this connection the reviewer points to the close resemblance of the Douce Apocalypse to a French version in the British Museum (Add. 17333), which comparison, as far as is known, has never been made. The composition in both manuscripts is similar and it makes little difference that the latter miniatures are on coloured backgrounds. The figures have the same grandeur and a similar relationship to the picture-space. They are shaped in a similar way, and there is the same voluminous flow of the drapery. Similar, also, are the face-types, but the colouring of the French manuscript is slightly darker. The Douce Apocalypse is more vigorous and shows greater feeling for nature (Dr. Hassall points to the realistic birds and trees, the vine or acorns, etc.) and the figures turn and move more freely. All in all, it shows the Gothic style at its height and is probably earlier than Add. 17333; both manuscripts will have a common source.

Most valuable information about the technique of illumination is provided by the miniatures in different stages of completion. Some of them show the highly accomplished drawings only, others have gold added (the first process of illumination). Others again have flat colours, and in a few instances the painting is complete with only part of the ground left uncovered. Dr. Hassall draws attention to some valuable details, and points to the fact that some of the trees are underpainted in blue.

To explain the scenes—often not easy to understand—an excellent method is used, namely that of confronting each one with the

relevant commentary of the original text, which helps to elucidate even the most obscure details. —R. Schilling.

ART AND ILLUSION: By E. H. Gombrich. (London: Phaidon Press 40s. net.)

ART HISTORY TODAY: By L. D. Ettlinger. (London: Published for University College by H. K. Lewis & Co. Ltd. 2s. 6d.)

EPSTEIN DRAWINGS: Introduction by Richard Buckle. Notes by Lady Epstein. (London: Faber & Faber 50s.)

RENOIR: HIS LIFE AND WORK: By François Fosca. (London: Thames and Hudson 30s.)

CHRIST IN RUSSIA: By Helene Iswolsky. (Kingswood, Surrey: The World's Work (1913) Ltd. 25s. net.)

STEFAN POPESCU: DESENATOR: Preface by G. Oprescu. (Rumania: Editura Academia Republicii Populare.)

FROM time to time even the layman becomes conscious that some new book on art, with a difficult and important theme expressed in almost conversational style, will widen his horizon as none has done before. Such a book was Mr. Clive Bell's immensely popular study of Art which broke new ground in making 'significant form' its touchstone, and blithely dismissing Victorian anecdotal illustration on the way. Such a book is the massive and fully illustrated study by Professor Ernst Gombrich who makes the psychology of perception the cornerstone of his inquiry.

Massive, indeed, is this volume which is based on the A. W. Mellon Lecture delivered at the National Gallery of Art, Washington, in 1956. Yet a lambent humour flickers, as it were, over



The First Trumpet, Plate 6, reduced from The Douce Apocalypse (Faber & Faber). See first review above.

the solid surface of his argument—the argument of a scholar of humanist training and scientific temper. Professor Gombrich is adept in bringing present-day theories of visual perception, of information and of human knowledge, to bear on the history of pictorial representation. Searching for a rational explanation of the changing styles of art that can dispense with such nineteenth-century fictions as the ‘spirits’ of nations and ages, the author is led to re-examine many current ideas on the imitation of nature, the function of tradition, the problem of abstraction, the validity of perspective and the interpretation of expression.

Vigorously thought-provoking as it is, the book remains continually diverting as we have suggested. For its main concern is less with the masters of time past and present whom the Professor calls in aid in testing his arguments than it is concerned with us, the unpredictable beholders, whose responses so enthrall him. He recalls a visit to Osborne. ‘Prominent among the works displayed there was a life-size marble sculpture of a large furry dog, a portrait of the Queen’s beloved pet “Noble”. The portrait must have been as faithful as the dog undoubtedly was—but for the lack of colour it might have been stuffed. I do not know what impelled me to ask our guide, “May I stroke him?” She answered: “Fancy you wanting to do that; all the visitors who pass stroke him—we have to wash him every week”.’ The stroking gesture is compounded perhaps of irony, playfulness, and a secret wish to reassure ourselves that after all the dog is only of marble. Professor Gombrich turns to a seemingly spontaneous action painting by Jackson Pollock. He ponders, and reflects that if this game has a function in society, it may be that it helps us to ‘humanize’ the intricate and ugly shapes with which industrial civilization surrounds us. We even learn to see twisted wires or complex machinery as the product of human action. The author might have added that what abstract expressionist art has also done is to open our eyes for the first time to the accidental and suggestive beauties of tattered hoardings, the pattern of dirty footprints on lino, or of filigree foam coursing down drained lager glasses.

The value of this book has been discerningly summed up in the inaugural lecture entitled *Art History Today* which some of us were privileged to hear from Professor L. D. Ettlinger, Mr. Gombrich’s successor in the Durning-Lawrence chair in University College, London. He justly observes that his predecessor’s *magnum opus* has, in fact, made an end to autonomous formal art history by making the study of art an integral part of the history of ideas. It demonstrates that the art-historian cannot hope to understand his material unless he brings to bear on pictorial representation a scientific understanding of visual perception and of communication. All this amounts to an important re-orientation of art historical studies, with far-reaching consequences on our teaching methods. The most hopeful sign that this is being widely realized may be seen in the establishment of new departments of art history in many universities—departments, that is, teaching courses which form part of a history or language syllabus, or do not lead to an

examination at all. Professor Ettlinger is naturally proud to reflect that University College has been a pioneer in this respect.

Meanwhile, art books addressed to specialist and common reader alike continue to flow from the presses. Of interest to both are the sixty-four varied drawings by Epstein, a number of them working studies or sudden ideas for compositions and projects for sculpture, with his lesser known illustrations to Whitman, Baudelaire, and the Old Testament. The compilation is very much a labour of love which brings out not only his strong racial and sensual strains, as well as the highly inventive conceits of his Vorticist flirtation, but also less expectedly the beautiful restraint and candour of two portrait drawings made in an army hospital during the First World War. It is natural to turn from the voluptuousness of Epstein to the hedonism of Renoir for whom ripeness was all, inasmuch as his nudes are like lush and eventually ‘sleepy’ fruit. Though illustrations and the text are somewhat disconcertingly related, M. François Fosca gives us full measure in tracing both the development of the Impressionist movement and Renoir’s career to his death in 1919 in this ample addition to the publisher’s *World of Art* series.

The remaining volumes under review cover less familiar ground. Movingly illustrated, not least by the hieratic group of the Trinity by Andrei Rublev reproduced on the jacket, a history of the Church of Christ in Russia from its beginnings to the present day has been written with simplicity, warmth, and understanding by a Russian scholar, Helene Iswolsky, a convert from the Orthodox Church in which she was raised. From Rumania comes an admirably illustrated volume on her leading graphic artist, Stefan Popescu (1872–1947), with a mellifluous preface in Rumanian by Professor G. Oprescu. Succinctly he dwells on the artist’s development and exhibitions in European centres over a period of half a century, after Popescu had abandoned his teaching career and studied art in Munich. Together with his versatility in compassing figures, town and country scenes in Germany, France and North Africa, the artist combined an always expressive line and often a dramatic use of chiaroscuro which puts one in mind of the mystery of Rembrandt.—Nevile Wallis.

PERSIAN MINIATURES IN THE BERNARD BERENSON COLLECTION: By R. Ettinghausen. pp. 62, incl. 12 colour plates. (Milan: Officine Grafiche Ricordi; London: Charles Skilton Ltd., 1961. £6 15s. od.)

IT may come as a surprise to many that the late Bernard Berenson, whose name is so closely linked with Italian painting, possessed a small but choice collection of Persian miniatures and manuscripts. But, as Dr. Ettinghausen points out in his introduction, Berenson was one of a group of art-lovers and collectors whose ‘intellectual interests were catholic; few specialized in a single branch of the arts’. This select group, whose activities centred on the Paris art market, had already created a boom in Japanese colour-prints when, during the early years of the present century, several of them, notably Vever, Cartier,

Vignier and Koechlin, turned their attention to Persian miniatures. This new interest, fostered by the exhibition of Islamic art at Munich in 1910, was firmly established by Martin’s monumental pioneer work on the subject published by Quaritch in 1912 and the less sumptuous but more scholarly monograph of Schulz two years later. It was at this time that Berenson was forming his collection from such well-known sources as Demotte, Anet, and Kevorkian.

Although it consists of no more than a dozen items, the collection contains one manuscript of primary importance, Prince Baysunghur’s *Anthology* of 1427, and detached miniatures from two other even more famous books, the fourteenth-century Demotte *Shahnama* and the Shiraz *Zafar Nama* of 1436. These account for Plates I–VII. Plate VIII is a not very inspiring ‘Assembly of Sages’ with an optimistic attribution to Bihzad; the colour-scheme in this reproduction appears much more sombre than the original because the gold, of which there is a good deal in the sky and the decorated border, comes out as a rather dull brownish yellow. The next three plates are taken from miniatures in a Shiraz *Shahnama* which Dr. Ettinghausen dates to c. 1535, though they might well be ten years earlier. ‘The fire-ordeal of Siyawush’ is relatively undistinguished; ‘Iskander and the Dragon’ is a fine piece of fantasy; and ‘King Shangul and Bahram Gur’, of which an enlarged reproduction forms the cover of the book, is a work of great distinction and much closer to the contemporary court style of Tabriz than is usual in Shiraz painting of this period. Dr. Ettinghausen prudently shelves the problem presented by the signature of Mahmud *mudhahhib* on the bottom step of the throne. The work of the artist normally so called is well known and associated exclusively with Herat and, later, Bukhara. The last plate is a good average illustration of the story of Farhad and Shirin from a manuscript of Vahshi’s little-known poem on the subject, executed about 1600.

This is a very beautiful book and a worthy record of so distinguished a collection. Dr. Ettinghausen has written an admirable introduction, brief and to the point, which supplies the necessary background of Persian painting in general and of the Berenson collection in particular. It may be felt, however, that to call the period 1515–1565 the ‘last flowering of Iranian book illumination’ is to do rather less than justice to the magnificent manuscripts produced in the following century for Abbas I and II and their courtiers. He has also provided notes on the twelve colour-plates, explaining their subject-matter and analysing their stylistic characteristics. The novel technique of printing these plates on silk almost raises them to the level of works of art in their own right. Not having seen the originals, your reviewer cannot assess their accuracy, but can only point to the very considerable differences of tone between Plate IV, ‘The lover below Sahib Jamal’s window’ from the 1427 *Anthology*, and the coloured plate of the same miniature in Mr. Basil Gray’s recent work on Persian painting published by Skira (p. 86). In the present reproduction the ground is a delicate pinkish mauve, but in Mr. Gray’s book it is pale blue; Dr.

Ettinghausen's 'lover' has a pale blue turban and scarf, but they are white in the Skira reproduction (surely the latter is correct?); and the red-flowered iris-like plant at the base of the house-wall has actually been provided with an extra blossom by the Ricordi block-maker! But this luxurious volume deserves a warm welcome both from those who, in the Berenson manner, appreciate the exquisite beauty of Persian miniatures without being 'expert' in the subject, and also from specialists who will be grateful for the publication of this important but little-known body of material.—B. W. Robinson.

L'ART ET L'HOMME: Published under the Direction of René Huyghe, Professor at the Collège de France, Conservateur en Chef au Musée du Louvre. (512 pages 1689 illustrations, 24 in colour: Index for three volumes) (Paris: Larousse, 17 rue du Montparnasse, 320 NF. inclusive for each part.)

THE third and last volume of this remarkable dictionary is most welcome. The three volumes together give a stimulating all over picture of man's development in the realm of thought and his expression of it through architecture, painting and sculpture, craft and photography, with side reference to literature and philosophy. There are more than 4,000 illustrations in the 1,400 pages and these have been chosen and grouped in such a way that a realisation of comparative qualities is at once clear. The aim of the whole is to show how inseparable man and art have always been and how we may find our 'translation' of man in the work he produces. This is carried out in a three-fold process, each one fully amplified by illustrations. Throughout each book there is M. René Huyghe's lucid, imaginative and sensitive appraisal of each epoch. This prepares the reader for the more detailed approach which follows, usually in the form of two or three articles on particular periods or aspects written by leading experts of the day, and finally each period under discussion is summed up by a useful précis.

It is indeed both stimulating and perplexing thus to be able to take a whole period of history in our hands (Vol. 1, 3,000 yrs, Vol. 2, 2,000 yrs, Vol. 3, 500 yrs) and compare them one with the other, and then in greater detail, see the unfolding from one century to the next.

For us the greatest shock must lie in the last volume now published. It takes a comparatively short period of time but is inevitably much more crowded as man becomes conscious of his powers and as the world is reduced to a village by publicity and competition. The long drawn out periods of Chinese, Egyptian and Indian Art are over and artists now tumble together into the cauldron of individual cleverness. This begins to be felt towards the end of Volume 2 and in Volume 3 is manifest. No longer does an individual work of art represent a whole period; scarcely indeed does it represent the work of the particular artist concerned; and each man's output becomes a world, itself to be divided into periods of development. This inevitably makes a dictionary of this kind more and more difficult in reaching simplification. Picasso alone would

need a volume, and yet it makes it all the more valuable in that we can see at a glance the need for sweeping eliminations if we are to hold clearly to a right standard of thinking.

As minor comments, it is to be regretted that the Index is not more exact, that the list of Errata promised in Volume 2 has not been published and that the choice of contemporary painters has been arbitrary.—H. S. Ede

THE ICONOGRAPHY OF CORREGGIO'S CAMERA DI SAN PAOLO: By Erwin Panofsky. (London: The Warburg Institute, Vol. 26. £2 2s.)

THE famous Camera di San Paolo in the Benedictine Convent of San Paolo at Parma was painted by Correggio in 1518-19 at the instigation of the abbess Donna Gioanna da Piacenza. The decoration, it will be remembered, consists of a domical vault divided into sixteen sections by painted ribs. Each section is covered with a pattern of trellis work through which oval openings reveal the sky. In these putti enact various scenes that have, as Professor Panofsky is at pains to prove, an immediate bearing on the grisaille figures below in the lunette shaped niches that terminate each section at the level of the cornice.

The problem of what all the figures mean and whether there is any unity of thought behind them has occupied a host of scholars for a very long time, but your reviewer doubts if any of them brought to the matter such an extraordinary amount of sheer learning. Is there any classical source Professor Panofsky has not scanned? Any coin, medal, print or statue that he does not know? Not since Sherlock Holmes has anyone been so adept at producing credible rabbits out of improbable hats.

Professor Panofsky is convinced, for instance, that the eastern section of the lunettes is devoted to personifications of the four elements. And yet one of the scenes seemingly shows how Jupiter punished his wife Juno by tying her hands above her head and clamping two heavy anvils on her feet. The other three elements having been satisfactorily allocated, how can this woeful image be reconciled with the element of air? Professor Panofsky has the answer. Cornutus, Heraclitus Ponticus, the pseudo-Plutarch, Gyrardus, Natale Conti and others provide conclusive proof that, as the Aratus Scholiast has it, 'Juno is the suspended air'.

Some scholars have thought the Camera to be entirely haphazard in its programme, the scenes furnished from the bric-a-brac of Correggio's imagination rather than from a rigorous, dictated programme. As we might have expected, this is a theory with which Professor Panofsky will have nothing to do. For him everything is soluble in erudition. Even the fact that the programme his detailed researches suggest has no real unity does not deter him. Its seeming mixture of philosophical platitudes, textural obscurities and common sense he describes as a 'transitional phenomenon'.

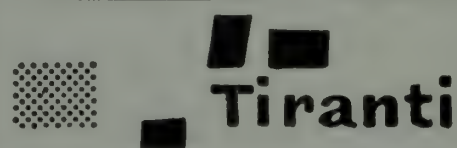
As a piece of iconographic research this book is devastating. And yet in an even slightly wider context it makes one uneasy. It is not that one

Books and The Belgrave Library

Readers, especially in some of the remoter parts of the world, may like to know that any book reviewed on these pages, or shown under 'Books Received', can be ordered by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.



There are now four handsome volumes available in the **VICTORIAN COLLECTOR SERIES**. Each is written by the leading expert in the particular field and is lavishly illustrated with photographs and drawings. The **VICTORIAN COLLECTOR SERIES** is under General Editorship of Hugh Wakefield of the Victoria and Albert Museum. 42s. net each volume. (Published by Herbert Jenkins)



As specialists we carry one of the largest stocks in the world on fine arts. Enquiries for books reviewed here or any other art book, will have our immediate attention.

72 Charlotte Street

London W.1

could, or would even wish to, prove Professor Panofsky wrong so much as one *feels* he is not entirely right. His degree of specialization, his refusal to introduce topics of style or concern himself with the unprovable harden his subject to an unnatural degree. The imaginary lines he draws between prototypes and later products are always too neat, too direct and clear cut. Perhaps it is not, therefore, surprising that the final picture that he gives of art should be a little cold and stiff. Like nearly everything that he has written this new and very well produced book is a valuable contribution to art history. But it should nonetheless be read with extraordinary care; for it is really, as contrived, as much a glittering construction as the graceful and erudite puzzle that forms its subject.—Keith Roberts.

VIEIRA DA SILVA: By Guy Weelen.
ANDRÉ LANSKOY: By Jean Grenier.
NICOLAS DE STAËL: By R. V. Gindertael.
 (London: Methuen & Co. 70s. each.)

THESE are the first three volumes of what is intended to be a series on contemporary painters. The three painters selected have not been too heavily worked on by the art book trade, and one of them, Lanskoj, is little known in Britain except to dealers and collectors: perhaps as a result of his particular volume he will gain the reputation he deserves.

Both he and de Staël were of the Russian upper-class, and arrived as children in Paris after the revolution. Vieira da Silva came from Portugal in 1928 at the age of twenty. All three are therefore of the second generation of the *École de Paris*, but not indigenous. They lack the wit and refinement of the Frenchmen, but they bring an intense sincerity, and, in the case of the two Russians particularly, an uninhibited use of colour that adds red blood to a school that was becoming anaemic with the brilliance of its own invention.

De Staël is the most controversial, more because of his brief comet-like career in the sale-rooms than through any considered judgement of his work. He was certainly original and certainly commanding: a unique painter, and one who painted more from the heart than the head, for which one is duly grateful in this day and age of intellectual analysis. 'Fundamental unity' is what he said he strove for, and did achieve.

The three volumes themselves are of French production, and have the international publishing flavour that is now common in art books. The paintings are quite beautifully reproduced and are all in colour of such a high standard that the extensive range on the palette common to all three painters is faithfully shown in all their glowing glory. Guy Weelen has written the short introduction to Vieira da Silva, R. V. Gindertael on de Staël, and Jean Grenier on Lanskoj. The style is fulsome, sometimes rhetorical, but not obscure. An insight into the working methods of painters is always useful, and this is available in each introduction so that one can study the paintings with some idea of their conception and growth. It is interesting to know that da Silva, for instance, spends many

hours achieving a smooth white surface on the canvas before she starts to paint her elaborate constructions and patterns.

Perhaps this is a crabbing criticism, but the slip-case in which each volume is incarcerated is really a bit of a bore. They are a fine piece of book production—aesthetically very pleasing—but practically quite a performance to deal with when wishing to browse through the contents.—Alastair Gordon.

STUDIES IN THE HISTORY OF ART:
Dedicated to William E. Suida on his Eightieth Birthday. (London: The Phaidon Press, £5 5s. net.)

THIS very handsomely produced volume, dedicated to Dr. Suida, contains fifty-one essays written by American, English, Italian, German, Spanish and French scholars on various aspects of European art from the thirteenth to the nineteenth century. A full bibliography of Dr. Suida's own writings, including his numerous periodical articles and contributions to *Thieme-Becker*, reveals the wide range of his interests which are mirrored in this volume of studies.

The most substantial article in the volume is undoubtedly that in which Mr. John Pope-Hennessy unravels five particularly knotty problems connected with Donatello's relief carvings. First, he discusses the seldom noticed *Baptism* on the font in Arezzo Cathedral and convincingly shows it to be Donatello's earliest surviving relief, dating from the years between 1410 and 1415. He then passes to the marble *Lamentation*, in the Victoria and Albert Museum, which he attributes to Donatello and a member of his studio (whose hand is also to be seen on the Prato pulpit) assigning it to the late 1430's; though he does not entirely rule out the possibility that it may belong to the Paduan years. Examining the very little known lunette of *The Blood of the Redeemer* in the Ospedale Maestri at Torrita, he suggests that this relief originally formed the upper part of Donatello's tabernacle in St. Peter's and was carved by a member of the sculptor's studio. He then turns to the problem of dating the bronze *Lamentation*, in the Victoria and Albert Museum, which has usually been associated with the Siena doors of 1458 but which he shows to be much closer in style to the S. Lorenzo sacristy doors, probably completed before 1443. In his last section, Mr. Pope-Hennessy considers three stucco reliefs of *The Holy Family* which have occasionally been associated with Donatello (Museo Bardini, Florence; Victoria and Albert Museum; and formerly Kaiser Friedrich Museum), persuasively attributing them to Urbano da Cortona.

There are a few other articles on sculpture in this volume. Mr. John Goldsmith Phillips makes a laborious but, to the present reviewer, unsuccessful attempt to re-attribute to Leonardo da Vinci the famous terracotta of the *Virgin with the Laughing Child* in the Victoria and Albert Museum. A useful summary of Giovanni Francesco Rustici's career is provided by the late W. R. Valentiner who also ascribes to this sculptor the life-sized bronze of *Apollo as Dragon Killer* in the Louvre and the various small

bronzes of *Virtue Overcoming Vice* which have previously been given to Cellini, Domenico Poggini, and, most plausibly, Pierino da Vinci. Two articles are devoted to pieces of eighteenth-century French sculpture. Dr. Walter Heil publishes a large terracotta bust of Clement XII by Edme Bouchardon in the M. H. de Young Museum at San Francisco—a study for the marble in Palazzo Corsini at Florence—and Mr. Perry B. Cott publishes a fine bust of Diana, recently acquired by the National Gallery at Washington, identifying it with a work which J. A. Houdon exhibited at the 1777 *Salon*.

Articles on Italian painting naturally form the bulk of the volume. Professor Richard Offner throws some new light on certain aspects of Masaccio's classicism. A recently cleaned portrait in the Palazzo Rosso at Genoa is persuasively attributed to Pisanello by Dr. Caterina Marcenaro. Taking his cue from an eighteenth-century reference to a lost painting by Ercole Roberti at Montefeltro, Dr. Pasquale Rotondi considers what influence the Ferrarese artist may have exerted on the young Luca Signorelli. In an account of a charming Ferrarese portrait of a boy in the National Gallery, Washington, Mr. Fern Rusk Shapley states a good case for identifying the painter as Baldassare D'Este and the sitter as Francesco II Gonzaga. An article on some unpublished works by Pierino del Vaga at Genoa, contributed by Dr. Piero Torriti, is accompanied by a useful list of this artist's paintings in Liguria. Two articles are concerned with the early *cinquecento* in Piedmont; in one Professor Anna Maria Brizio publishes three forgotten paintings by Gaudenzio Ferrari; in the other Professor Vittorio Viale attributes five paintings to the shadowy but attractive Defendente Ferrari. Several other writers have chosen Venetian subjects. Dr. Otto Benesch publishes a fine late Lotto of a *Sacra Conversazione* in a private collection in Vienna. In a characteristically pungent article Professor Giuseppe Fiocco enters the lists to defend his attribution to Titian of a little *Crucifixion* in the Escorial. By producing a documented Orazio Vecellio he effectively scotches the suggestion that this indifferent artist (Titian's son) was responsible for the 'deliziosa tavoletta'. Mrs. Bertina Suida Manning publishes a pair of Tintoretto *Seasons* (W. P. Chrysler Jr. Collection and S. H. Kress Foundation), suggesting that they were painted for a ceiling in Palazzo Barbo, Venice.

Several interesting articles are concerned with the *seicento* and *settecento*. Dr. Edoardo Arslan publishes a *Temptation of St. Antony* which is documented as a joint work by Sebastiano Ricci and the little-known landscape painter, Antonio Francesco Peruzzini. In an article entitled *Appunti Genovesi*, Dr. Andreina Griseri publishes a number of pictures in private collections in Genoa, notably a St. Andrew *Worshipping the Cross* by Domenico Fiasella, a biblical scene by G. B. Castiglione, and a *Moses Presented to Pharaoh* by Gregorio de Ferrari. Dr. G. V. Castelnovi makes some additions to the *oeuvres* of three minor masters of the eighteenth century: Giuseppe Petrini, P. F. Guala and Michele Rocca. And Dr. Antonio Morassi examines the earliest of Francesco Guardi's *vedute*, with special

reference to a previously unknown group in the Duke of Buccleuch Collection.

In a very interesting article, Dr. Michelangelo Muraro pays a tribute to G. B. Cavalcaselle (much at the expense of J. A. Crowe), describing his minutely annotated drawings of frescoes in Venetia and showing how they have been of use to recent restorers. There are three articles on iconographical themes. Commenting on two paintings by Botticelli in the Kress Collection—the portrait of Giuliano de' Medici and the *tondo* of *The Virgin Adoring the Child*—Mr. Herbert Freedman discusses the significance of the turtle-dove in the foreground of the former and of the duck which may just be discerned waddling across the background of the latter. Dr. Emanuel Winternitz devotes some pages to the iconography of the anonymous Kress Collection *Contest between Apollo and Marsyas*, which he connects with a woodcut illustration to the 1501 *Ovidio Volgare* and two engravings by Benedetto Montagna. Dr. Heinrich Schwarz investigates the artistic use and religious significance of the mirrors which frequently appear in north European paintings of the early sixteenth century.

Other studies in this volume are concerned with non-Italian painting. The first of these is Paul A. Underwood's account of a remarkable fifteenth-century fresco recently discovered in the Kariye Djami at Istanbul. Jose Gudiol records an unpublished altarpiece of St. Andrew by the late fifteenth-century Spanish 'Maestro de Geria', in the Museum of Art at Toledo, Ohio. A group of paintings executed jointly by Cornelis van Dalem and Jan van Wechelen form the subject of a valuable study by M. Charles Sterling. Mr. R. L. Manning lists some works by Simon Vouet in American collections, associating a *Urania and Calliope* in the Kress Collection with three other paintings (two in Paris and one at Budapest) which clearly belong to the same decorative scheme. Finally, Mr. Charles C. Cunningham contributes a valuable study of Eugene Boudin's still-life paintings, with twenty-eight he has traced.—Hugh Honour.

BOOK PRODUCTION NOTES

by Ruari McLean

Pratt Institute's Private Press

THE Pratt Institute of Brooklyn, New York, is one of America's liveliest Art schools: the productions of its private press, the Pratt Adlib Press, are more experimental than those of our own Royal College of Art's Lion & Unicorn Press. *Adlib 9* is a forty-six page booklet (page size 12 in. × 8½ in.) with a variety of poetic and visual contributions on the theme of Brooklyn. The illustrations are relief etchings or woodcuts, some in colour, and the impact is impressive. The booklet was produced under the supervision of Fritz Eichenberg (Chairman of the School's Graphic Department) and Jacob Landau; and, apart from the originality of the illustrations, the varieties of paper used give an interesting sidelight on what is available across the Atlantic.

With *Adlib 9* come two keepsake booklets: a poem and sequence of powerful woodcuts, beautifully machined on Japanese Moriki/Okawara paper, and 'The Way of the Woodcut',

written and cut on wood by Shiko Munakata. A limited number of subscriptions to future Adlib publications is available at \$10.00, and anyone interested in contemporary American printmaking should write quickly to the Pratt Institute, Brooklyn 5, New York.

Porcelain in colour

Porcelain of the East India Companies by Michel Beurdeley (Barrie & Rockliff, £7 7s.) contains twenty-four of the best colour plates of porcelain we have seen for a long time. They are reproduced in fine-screen photolitho-offset in only four colours by Imprimeries Réunies, S.A., Lausanne. There are also one hundred excellent monochrome illustrations in photogravure by Braun & Cie of Muhlhouse, Dornach. The whole book, produced under the direction of Dr. Hermann Loeb of Basel, is an outstanding example of Swiss art book production.

An Italian illustrator

Orestes, or the Art of Smiling (Collins, £3 3s.) written and illustrated by Domenico Guoli, is at first sight a children's book, but the illustrations are so original, and so beautifully printed, that most connoisseurs will want to keep it on their own and not the nursery shelves. The artist, whose work is represented in the Museum of Modern Art in New York as well as in the Victoria and Albert Museum, is also a stage designer, who designed *As You Like It* for the Old Vic in 1955. In *Orestes*, he has written an amusingly absurd fable and illustrated it with an entrancing series of pen and ink and wash drawings. The quality of the drawings, and especially of the unusual coloured inks used by Mr. Guoli, has been superbly reproduced in photolitho-offset by Amilcare Pizzi of Milan.

German book jackets

In *Kleine Geschichte des deutschen Buchumschlages im 20. Jahrhundert*, Dr. G. K. Schauer has produced a most attractive short history of the book-jacket in Germany in this century, with no less than one hundred and thirteen jackets reproduced in colour. The text is in German and the book is published by Karl Robert Lange-wiesche, Königstein im Taunus, Am Grünen Weg 6, at D.M. 6.60.

Paintings by Elizabeth Craig

Men and Myths of Ancient Greece, published at six guineas by W. H. Allen & Co. for Thomas Yoseloff of New York, is a portfolio of text and plates by Elizabeth Craig, with a foreword by Paul Gallico. The text is illustrated with fine line drawings as well as twelve colour plates after paintings of which Paul Gallico writes 'the exquisite technique, skill, colour, design and wonderful attention to detail displayed in these paintings returns one again to the feeling and meaning of art'. The artist, after an operatic career brought to a close by a throat operation, turned wholly to painting and the study of Greek mythology, and these paintings were executed in a Chelsea studio once belonging to John Singer Sargent.

OXFORD HISTORY OF ENGLISH ART

Volume VII:

English Art 1553-1625

ERIC MERCER

Covering the Elizabethan and Jacobean period, this volume considers architecture, painting, miniatures and sculpture, treating them as an expression of English social and cultural needs, interacting with art-forms from abroad, and shows the beginning of the intellectual developments that ultimately transformed English art.

Illustrated 55s net

El Greco and his School

HAROLD E. WETHEY

Volume I Text and Plates;

Volume II *Catalogue raisonné*

'Its main purpose is simply to gather together El Greco's surviving *oeuvre*, to distinguish originals from school-pieces and copies, to bring us information about the artist's life and the commissions he was invited to carry out, and to give the reader enough background information to put the whole thing into perspective. All of these things it does in a brisk and businesslike manner, with no grinding of axes. It seems reasonable to suppose that what Mr Wethey gives us in this book is by far the soundest basis for making a judgment of El Greco's stature.'

THE LISTENER *Two volumes £12 net*
PRINCETON UNIVERSITY PRESS

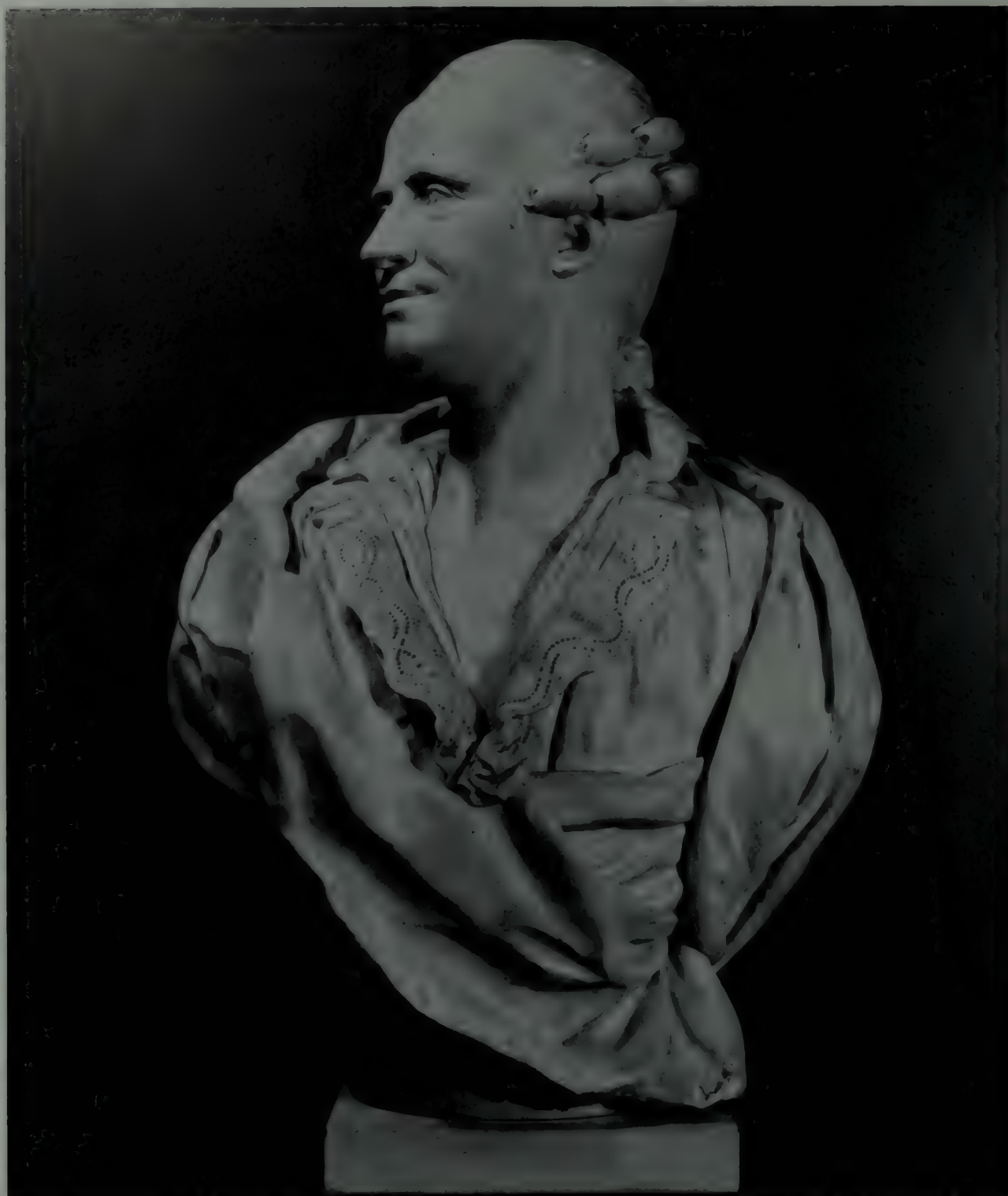
About Prints

S. W. HAYTER

'... his whole book is designed to give the ordinary collector the confidence to buy wisely. No one is in a better position to provide this than Hayter himself: he manages, without hyperbole, to infect his simple prose with his own enthusiasm, with his own great powers of connoisseurship.'

THE GUARDIAN *Illustrated 50s net*

OXFORD UNIVERSITY PRESS



A Frenchman at the Berlin Court

PAUL L. GRIGAUT, *Chief Curator, Detroit Institute of Arts*

BERLIN in the second half of the eighteenth century, under the rule of Frederick the Great, must have looked in many ways rather like a provincial French town. The language of the Court was French. The art was French. There were some twenty-four paintings by Watteau in Frederick's castles as well as twenty Lancret's and sixteen Paters. There flourished on the banks of the Spree an academy, modelled on the Académie Française on the banks of the Seine, and dominated by the Breton geographer Maupertuis. And the French colony, made up of financiers, adventurers, artists, and long-established Huguenot craftsmen,

was the proudest, most influential and generally most disliked, foreign group in Prussia.

One of the few Frenchmen whom the Berliners did not seem to resent was, paradoxically enough, the man who in all but name remained for twenty years Frederick's Minister of Finance, André de la Haie de Launay. Why this was so is perhaps best explained by studying his marble portrait bust by his friend Tassaert,¹ recently presented to the Detroit Institute of Arts by Mr. Robert H. Tannahill. De Launay's compatriots in Berlin praised his 'gaîté franche et douce', his qualities 'aussi honnêtes

NOTES

¹ Acc. No. 61.230. Height 28 inches. Inscribed at back (see right): MARC ANTOINE ANDRÉ / DE LA HAIE DE LAUNAY FRANCAIS / DE NATION CONSEILLER INTIME / DES FINANCES DE S.M. / LE ROI DE PRUSSE / SCULPTÉ EN 1778 / PAR SON AMY / TASSAERT. Ex-colls.: Wildenstein, Paris; private collection, France. Gift of the Robert H. Tannahill Foundation, 1961.

² Louis Réau, *Histoire de l'Expansion de l'art français*, II, 184. The most comprehensive work on Tassaert is Louis Réau, 'Un sculpteur flamand francisé du XVIIIe siècle: Tassaert', in *Revue Belge d'archéologie et d'histoire*, 1934, pp. 289-309, which reproduces a number of Tassaert's groups and statuettes.

³ Stanislas Lami, *Dictionnaire des Sculpteurs...*, 1911, II, 352-356.



qu'aimables'. All this is reflected in de Launay's physiognomy, in his friendly and subtle smile, in the frankness of his piercing eyes, even in the ease of the pose. This is the face of a *philosophe*, an idealist at peace with the world, quietly sure of himself and others; and indeed the bust was executed at the height of de Launay's prestige and influence, before his colleagues, jealous of his authority and ill-defined position, had succeeded in embittering his last years at Frederick's Court.

The bust now in Detroit and here illustrated is the masterpiece, undoubtedly, of a rather little-known artist, Jean-Pierre-Antoine Tassaert (1727-1788), the teacher of Gottfried Schadow, the German classical sculptor. His best works, and de Launay's bust in particular, have the immediacy and intimacy, the psychological truth and graceful vitality, which we associate with French eighteenth-century sculpture. A 'Flamand parisianisé', as Louis Réau called him, Tassaert was born in Antwerp, but spent most of his youth in London and Paris, where he lived for some thirty years.² In 1775, recommended by d'Alembert to Frederick, he settled definitely in Berlin, where he died in 1788. Little apprecia-

ted today outside Germany, most of his works are preserved in Berlin or Potsdam.

Judging from the titles of those listed in Lami's *Dictionnaire* or Seidel's early notes,³ Tassaert's subjects are conventionally mythological: Venus, Cupid, and War and Love, charming but dull, insipid imitations of Falconet and Pajou. No more inspired are most of the official busts or statues ordered from Tassaert. Badly paid and treated by the philosopher King as ruthlessly as he treated his other artists, the 'bon Flamand', as Frederick II called Tassaert, did not have much incentive to do his best with such subjects.

Only once, it seems, was he able to express himself fully: in the little-known bust of de Launay which is, as the beautifully carved inscription on the back implies, a gift of the sculptor to a friend he admired and loved. The art of the eighteenth century, the Goncourts said, was 'un art de vérité et de rêve', or, as Goethe would have put it, a combination of truth and poetry. No description of Tassaert's best work, technically dazzling in its apparent casualness, modelled with affection and sympathy, could be better than these.



A FAMILY OF CHARAIBES, taken from the L.I. in the ISLAND of ST. VINCENT.

From a drawing by the late Mr. J. G. Smith, from the original in the possession of the late Mr. J. G. Smith.



Agostino Brunias, Romano

Robert Adam's 'Bred Painter'

HANS HUTH, *Curator of Decorative Arts, the Art Institute of Chicago*

TRAVEL in the eighteenth century usually brings to mind the Grand Tour, so popular with the Englishmen of the day, or the journeys of some prince to the various courts or famous sites of Europe, or perhaps a scholar roaming France and Italy in quest of knowledge.¹ But there were others who travelled the highroads and byroads—adventurers like Cagliostro, Philadelphia and Casanova, seeking amusement or fortune, and there were, too, artists hoping to find service in some princely house or court. Some of these, perhaps more adventurous, perhaps more curious or perhaps wanting liberty more than financial gain, braved the uncertainty of life in lands across the sea.

All too often our knowledge of these artists is limited. Data scattered here and there gives only bits and pieces of their lives. Of Johann Eckstein, once a well-known sculptor in Berlin who made the unforgettable death mask of Frederick the Great, we know only that he came to Philadelphia to execute a monument to Washington. The monument was never done, and of Eckstein there is no further record. Carlo Perovani, trained perhaps in

Bologna but unknown in Italy, lived in Philadelphia where he painted an excellent likeness of Washington which was presented to the Spanish minister, Godoy. But Perovani is heard of only once more with a painting done for a church in Cuba; and then he, too, vanishes from the stage.

Artists such as these, perhaps not of the first rank, but well-trained and competent, did much to spread the trends then prevailing in the art centres of Europe and by their talents contributed to the creation of that artistic spirit which pervades so delightfully the world of the eighteenth century.

One of these wandering artists was Agostino Brunias of Rome. Until quite recently even his name was almost always incorrectly given, sometimes Austin, Abraham and Auguste, Brunias, Brunais and Brunyas. Now, by fortunate chance, more facts about him have appeared.

In 1752 'Agostino Brunias, Romano' sent his oil painting, *Tobias and the Angel*, to the annual competition at the Accademia del Disegno di S. Luca in Rome, where he received a third prize

1. Agostino Brunias. A family of Charaibes, engraving (1794) from a painting by Brunias. Reproduced from Bryan Edwards' *History of the British colonies in the West-Indies, 1794-1800*, Vol. I, p. 391.

2. (Above) A. Brunias. Negro dance in the island of Dominica, engraved 1779 by Brunias from his painting.



3. A. Brunias. Village merry-making in the island of St. Vincent, painting. (By courtesy of Francis Edwards Ltd., London.)

in the category of religious painting.² Another scrap of knowledge about Brunias' early life came to us through a group of drawings by the French painter, Joseph Vien (1716-1809). This artist drew portraits of fellow artists who participated in a masquerade arranged in 1755 by members of the Académie de France. Brunias took part in this festival which presented a 'Caravan of the Sultan to Mecca' and Vien portrays him as a most charming youth dressed in a fanciful Turkish costume, playing the part of a eunuch (No. 8). As all the pensionnaires of the Académie were supposed to cut a good figure in society, there can be little doubt that Brunias as one of their friends was also accustomed to move in refined circles. Brunias was never an artist of great renown, but he was one of the many painters of the period whose work, pleasant and competent, has been, deservedly, remembered. He seems to have lived a Bohemian life, journeying as his fancy dictated in Europe and to foreign shores, until, around 1810, his name disappears from the records.

Recently, studies by John Fleming³ on the architects, Robert Adam and Charles Clérissseau, have revealed further data on Brunias' early career. In 1756 the two architects, on their way to Spalato, were in Rome seeking draftsmen to assist in measuring and sketching the palace of Diocletian. Among those they engaged was Brunias, and his work earned special praise from Adam who stated that the artist had been a 'bred painter', but had been turned into an architect by Clérissseau and himself. In fact, Adam maintained that 'he does all my ornaments and my figures

vastly well'. Indeed, so well did Brunias adapt his style of drawing to that of Clérissseau, that when some of his own paintings and drawings were included in the Adam sale at Christie's in June, 1785, they were described as done 'in the style of Clérissseau'. With the completion of his work in Italy and Dalmatia, Adam took Brunias with him to England early in 1758, and we can assume that Brunias stayed with Adam until preparations for the publication on Spalato were completed.

The next reference to the artist is found in Edward Edwards' *Anecdotes*.⁴ Here we learn that Brunias did 'decorative subjects for pannels and ceilings both in colors and chiaroscuro'. Obviously he had benefited from the time spent in Adam's studio and on the trips made with the architect. Ornaments in the classical style were then much in vogue, and a young Roman who had had the good fortune to study them at their source must have been in great demand by architects and draftsmen. Brunias, however, also continued to paint in oil, probably no longer religious subjects but rather landscapes with ruins or figures. Two of these the artist exhibited at the Free Society in 1763 and 1764, and in 1770 'two drawings after nature'⁵ are listed in the exhibition of the Society of Artists.

About this time Brunias seems to have become acquainted with circles connected with colonial affairs in the West Indies. Edwards reports that Brunias went to the West Indies in the 1770's and lived for the most part on the island of Dominica (Windward Islands).



4. A. Brunias. Four Negro maid servants ($12\frac{1}{8} \times 9\frac{1}{8}$) painting. (By courtesy of The Arthur Jeffress Gallery, London.)

In Bryan Edwards' *History of the British Colonies in the West Indies*⁶ we learn about Brunias' sojourn in the West Indies. Edwards was a distinguished merchant who had lived in the West Indies; and his book, therefore, offers first-hand, valuable and extensive information. The book was illustrated with a number of engravings (No. 1) of native life by none other than Brunias, and it is noted that these engravings were done from paintings which were owned by Sir William Young (created baronet in 1769, died 1788) who was governor of the island of Dominica. His son, the second baronet, Sir William Young, F.R.S. (1749-1813), went to the West Indies in 1791 to inspect the estates he had inherited on the islands of Tobago, Antigua and St. Vincent (apparently he owned none on Dominica), and a report of this trip was published in Bryan Edwards' third volume. It is, then, safe to assume that Brunias stayed on the island of Dominica as a guest of the first Sir William, and visited the governor's estates on St. Vincent, and perhaps on some of the other islands as well. In St. Vincent he painted a number of pictures, later inherited by the second baronet. Some of the places he saw and the people he met are recorded in the six engravings (No. 2) known to have been done by him, and listed by Le Blanc,⁷ as well as in the four illustrations in Bryan Edwards' book which were engraved after Brunias' paintings.

The governor of Dominica, however, was not the only one for whom Brunias painted, since, for example, one of his own engravings after a painting (Le Blanc No. 6) carries a dedication to Charles O'Hara, Brigadier General in His Majesty's army in America.

Between 1773 and 1777 Brunias probably returned to London; for in the latter year we find him residing at 20 Broad Street in Soho, and exhibiting a picture at the Royal Academy, *A Sunday*

Negroes' market in the Island of Dominica (No. 35). The last exhibition in which we know Brunias took part was the Royal Academy exhibition of 1779. Here are listed two paintings from Dominica: *A View of the Town of Roseau* (No. 32), and *A View of the River Roseau* (No. 33).⁸ It is more than likely that the artist's paintings of colonial scenes aroused some interest, since Brunias engraved some of them in black or stippled in colours. These engravings have served to identify some of Brunias' paintings which came up not infrequently in sales at Sotheby's and the Hôtel Drouot within the last decade.⁹ These paintings were mostly rather small, showing genre pieces, markets, village and harbour scenes set with much repeated groups and figures engaged in dancing, conversation and merrymaking. A great deal of attention is always paid to finely painted costumes and quaint headgears. Probably one might be able to distinguish between original sketches done on the spot, perhaps such as the two scenes with natives here illustrated (Nos. 4 & 5), and paintings of more elaborate character more likely to have been executed in England (Nos. 3 & 6). Some paintings of flowers and animals have been attributed to Brunias without good reason, as also some enamel buttons painted with negro scenes supposed to have belonged to a uniform worn by the negro hero, Toussaint l'Ouverture (Museum for the Arts of Decoration, Cooper Union, New York).



5. A. Brunias. A group of four Caribs ($12\frac{1}{4} \times 9\frac{1}{8}$) painting. (By courtesy of The Arthur Jeffress Gallery, London.)





8. J. Vien inscribed *Eunuque*: M. Brunias, detail. Reproduced by courtesy of Paul Wallraf, Esq.

- ◀ 6. A. Brunias. *River Roseau on the island of Dominica* (33½ × 62½) painting. (By courtesy of The Art Institute of Chicago.)
- ◀ 7. *River Roseau on the island of Dominica and Bath Estate*, 1955. (Photograph, courtesy of L. C. Rose & Co. Island of Dominica.)

This study was begun as the result of the gift of a painting to the Art Institute of Chicago entitled *American Plantation*, and attributed to Richard Wilson. Both title and attribution were, to

say the least, fanciful. The work was certainly not that of Wilson, and neither the scenery nor the people could be placed on the American continent. The oil shows a well-painted topographical scene probably done from sketches painted or drawn on the spot. In the foreground is a small river, and along its banks are groups of negroes in the picturesque costumes of mid-eighteenth century, washing clothes, laying them on the rocks to dry, or standing in groups. Beyond the river and midway up the slope of the hill is a brick building with various small huts around it, while in the background rises a high, green-covered mountain range (No. 6).

Inquiries made to various museums and libraries in the West Indies proved fruitful, for Mr. C. B. Lewis, Director of the Institute of Jamaica in Kingston, pointed out the similarity of the figures with those found in engravings by Brunias. With this clue and because of the freshness and lively quality of the figures in the painting, there was little doubt that the canvas was painted by Brunias from life, and not done after one of his engravings. Thus there was more than a possibility that the painting was the one of the *River Roseau* shown in the exhibition of 1779. A photograph of the painting was sent to Mr. J. O. Aird, Honorary Secretary of the Victoria Memorial Museum in Dominica, who found that the view in the painting corresponded exactly with a view (No. 7) on the Bath Estate on the island of Dominica, owned since 1865 by L. C. Rose Co., Ltd. Though the banks of the river have changed with the construction of retaining walls, the background with the low hills rising to the high green-clad mountains resembles so closely that of the painting, that there is no doubt that the picture was done by Brunias in the early 70's, probably in London from sketches made on the scene.

What happened to Brunias after 1810, when the last of his engravings was published, is not known. By this time he must have been in his late seventies. Brunias name must be added to the small number of competent artists who visited the New World and recorded types and colourful scenes he observed. But it is not only the ethnographical character of these paintings which makes them noticeable. It is also the grace and charm of the Italian manner in which they were conceived.

Notes

¹ Delle lodi de le belle arti orazione, e componimenti poetici detti in Campidoglio in occasione della Festa del Concorso celebrata dall'Insigne Accademia del Disegno di S. Luca, essendo Principe di essa il signor cavalier Ferdinando Fuga. L'Anno 1754, p. 10, 12.

² See François Boucher, 'An Episode in the life of the Académie de France à Rome', *The Connoisseur*, Vol. CXLVIII, p. 88-91, 1961 (Special French number produced in collaboration with M. Georges S. Salmann).

³ All information on Brunias' relations to Robert Adam and Clériseau comes from two articles by John Fleming: 'An Adam miscellany, the journey to Spalatro' (sic) *Architectural Review*, Vol. 123, 1958, pp. 102-107. 'An Italian Sketchbook by Robert Adam, Clériseau and others', in: *Connoisseur*, Vol. CXLVI No. 589.

⁴ Edward Edwards, *Anecdotes of Painters*, London, 1808, p. 65.

⁵ Algernon Graves, *The Society of Artists of Great Britain*, etc. 1907, p. 42.

⁶ Bryan Edwards, *The History of the British Colonies in the West Indies*, 3 Vol., London, 1794-1800. Vol. I, facing p. 391: A family of Charaibes; Vol. II, facing p. 190: A negro festival; Vol. III, facing p. 279: Chatoyer, the chief of the black Charaibes in St. Vincent with his 5 wives; facing p. 311: Pacification of the Maroon Negroes by Governor Trelawny.

⁷ Le Blanc, *Manuel de l'amateur d'estampes*, 1854, Vol. I, p. 534, Brunias: (No. 1) West India Flower Girl (In fol. en haut); (2) The Barbados Mulatto Girl; (3) The Natives of Dominica; (4) The West India Washerwoman (In fol. en haut); (5) Cudgelling match between English and French negroes in the Island of Dominica (In fol. en large); (6) A negro dance in the Island of Dominica (In fol. en large).

⁸ Algernon Graves, *The Royal Academy Exhibitions*, 1769-1904, 1905, Vol. I.

⁹ *Art Prices Current*: Vol. XXVI (1947-49). London, Sotheby, March 30, 1949. No. 695, Linen market in Dominica; Vol. XXVIII (1950-51) Paris, Hôtel Drouot, March 9, 1951, No. 2537; Sir Allured Clarke negociant un traité avec un tribe de St. Dominique. Scène de la vie familiale à la Guadeloupe (deux pendants). Vol. XXIX (1951-52) London, Sotheby, June 11, 1952, No. 3239: West Indian harbour

with numerous figures at bazaars on quai. Vol. XXXIII (1955-56) London, Sotheby, Nov. 9, 1955, Nos. 483 (Sotheby cat. 57): Four negro servants, one smoking a pipe, scrubbing the floor of a farm house (12½ × 9½ in.); 484 (Sotheby cat. 58): Native washerwoman at a rocky stream, sold with engraving, Le Blanc 4, (12 × 9½ in.); 485 (Sotheby cat. 59): A half-caste lady, wearing an elaborate hair-dress, with her child, a mulatto attendant and negro slave girl carrying a basket on her head (on panel 12½ × 10 in.); 486 (Sotheby cat. 60): A negro couple from St. Vincent dancing to a tom-tom, with onlookers (12½ × 9½ in.); 487 (Sotheby cat. 61): A group of Caribs outside a native hut on the island of St. Vincent, a man stands on the left smoking a clay pipe, on his left two women with head and ribbon ornaments, child between them (12½ × 10 in.), the standing figure appears in Bryan Edwards, *op. cit.*, III, 279; 488 (Sotheby cat. 62): A party of slaves in holiday dress dancing outside a thatched hut, with tambourine players, negro beating a tom-tom; 489 (Sotheby cat. 63): Villagers merry-making in the island of St. Vincent with dancers and musicians, a landscape with huts on a little hill in the background (19 × 25½ in.), similar to Edwards *op. cit.*, II, 1905; Vol. XXVI (1958-59) London, Sotheby, April 22, 1959, Nos. 3503 (Sotheby 168): Caribbean Streetscene (12½ × 9½ in.); 3504 (Sotheby 169): A West Indian dandy, two ladies of fashion promenading (12½ × 9½ in.); Sotheby, June 3, 1959, No. 4386 (Sotheby 41): Natives dancing outside tavern (20 × 26 in.).

I wish to thank all those mentioned for their kind co-operation in the writing of this article, especially Messrs. Francis Edwards Ltd., the Arthur Jeffress Gallery and Messrs. L. C. Rose & Co. Ltd. for their willingness to provide me with illustrations.

The Connoisseur in America

M-L. D'OTRANGE MASTAI

Sculpture Predominant in the Current Season

THERE can be little doubt that the first half of the 1962-63 art season has been marked by an emphasis on sculpture, ranging all the way from the extreme primitives—in the factual as well as the chronological sense—to the extreme modernists. In some instances, as in the very important and impressive show of Modern Sculpture at the Guggenheim Museum, the emphasis is undeniably intentional; in others, it seems less conscious, as if the plastic examples had asserted themselves unobtrusively through sheer strength of overwhelming worth. Nevertheless, the tendency is obvious and, needless to say, a very welcome development.

If the display and ownership of sculpture in the past did present serious difficulties, which made it indeed the art form of kings, but which nevertheless could be and was overcome by brawn, with determination as the lever, then it is a strange paradox that in our age of mechanized power—the transportation, placements, etc., of any work of sculpture above the scale of a Tanagra figurine, should still be counted something of a problem. Lack of space, of course, is not the obstacle: collectors and institutions able to afford fine sculpture, the only kind under consideration, are not generally restricted to cramped quarters. This has been a frivolous objection and one must look elsewhere for the true reason for the preponderance, until now, of collections composed solely or chiefly of paintings and graphic works over the better-rounded groups including, as should ideally be the case, equivalent representation of plastic art.

The Hirshhorn Collection of Modern Sculpture

A NOTABLE collector who avoided this pitfall, and who is equally renowned for his interest in modern sculpture as well as in modern painting, is Mr. Joseph H. Hirshhorn, of New York. In fact, we can only guess at the extent of his acquisitions in this field, since the extraordinary group of more than four hundred works now on view at the Solomon R. Guggenheim Museum represents merely a *selection* made by Thomas M. Messer, the Museum's director, from what is certainly one of the finest and largest private collections in the world today. This picked group is equivalent to a thorough survey of the development of modern sculpture, from its early beginnings in the nineteenth century to the present day. Apart from achieving this commendable goal, the exhibition has yet another, related purpose: to provide a full-scale test with regard to the suitability of the Guggenheim Museum as a setting for sculpture. It must be recalled in this connection that the famous building was constructed by Frank Lloyd



Etienne Hadju. *The Bird, Uranus II*, bronze, 39 × 70 $\frac{3}{8}$ inches. The Joseph H. Hirshhorn Collection, The Solomon R. Guggenheim Museum.

Wright on the theme of a rising spiral ramp, so that one attains the upper levels from the ground floor in a gradual uninterrupted ascent. For the display of plastic art, the Guggenheim Museum, it has now been demonstrated, furnishes an excellent show-case—a telling indication of the modern trend towards a sculptural as well as an architectural renaissance. In the opinion of many good judges, it is indeed in this respect that our age will be ranked as artistically notable by posterity. Certainly, an unrivalled opportunity for personal judgement is now offered by the display of the Hirshhorn Collection. (The show opened early in October and will remain on view until 6th January, 1963.) For additional information on the exhibition however, we must refer our readers to the important, fully illustrated catalogue published by the Museum to commemorate the event—first of all, because it provides a badly needed text-book for the appreciation of modern sculpture as a coherent whole, and also because the scale of the exhibition precludes a more complete coverage in these columns. Even a mere list would be equivalent to an alphabetical encyclopedia of all the artists who have played a significant role in the history of sculpture in the past hundred years.

Among such an *embarras de richesse*, where almost everything must appeal to catholic and informed tastes, one cannot avoid being swayed in any selection by personal inclinations. It is solely

on this basis therefore that one may admit a predilection for Giacometti, Marini, and Reg Butler, for the thoughtful grace and taut-wire sensitiveness of their conceptions. The latter's *Manipulator*—'Homo Scientificus', with his gaze riveted on the far-off but no longer unattainable stars—may well be one of the great symbolical works of our time. Etienne Hadju's *The Bird, Uranus II* stands poised in dark primordial strength, its great veined wings outspread against an unimaginable wind from the outer void. Hadju's bird may be 'tomorrow', but is it not also 'yesterday' of the very dim distant past? One thinks in this connection of Horus, the divine falcon. Similarly, the visual pattern of mail and nail in Agostini's *Saracen, 1215 A.D.* seems to resolve into a haunting tonal evocation, blending the moan of hunting horns in wild vales with the twang of dulcimers in ladies' bowers. Both of these works combine power—formal and evocative—with lyric poetry of a sort one would not immediately associate with modern art. Perhaps after all, loveliness and strength cannot long stay divorced: 'Beauty is Truth; Truth, Beauty . . .'

Much public attention has been attracted by the display outside the museum of Rodin's monumental bronze group, the *Bourgeois de Calais*. This is the famous scene showing the heroic Eustache of Saint Pierre and his fellow volunteers delivering the keys of the city of Calais and their own selves to the mercy of

Edward III of England, in order that the city might be spared. Rodin's own wish had been for the six tragic figures of the doomed men to have been set on a level with the pavement on the spot where the event actually took place, and in a single file, as they presented themselves to the king; he wished them to be jostled by passers-by, forever part and parcel of the city's life, a daily reminder of heroism and sacrifice. It was the conception of a great dramatic poet, but barred from realization by its impracticability, but which now the Guggenheim display comes as near as possible to approximating.

Rodin is represented in the show proper by thirteen works, including examples of both his 'classical' and his 'romantic' moods—while echoes of both are found respectively in Maillol's robust nymphs and Bourdelle's epic warriors. Kin to these in humanism, though definitely Oriental in its brooding, indrawn spirituality is Epstein's *La Visitation*. But these are 'old masters' all, whose inclusion in the show already falls under the heading of ancestor worship.

The Louis E. Stern Collection at the Brooklyn Museum

IN June of the past year, the Trustees of the Stern Foundation announced that the Brooklyn Museum would be the site of the first public showing of a group of well over two hundred works of art from the renowned collection of the late Louis E. Stern, eminent international attorney and connoisseur. This eagerly awaited event opened in late September, in the Museum's Special Exhibitions Galleries, where the show is to remain on view until 10th March, 1963.

The Stern Collection proves to be extraordinarily well-rounded, comprising not only paintings and sculptures, drawings, objects of Oriental, primitive, and ancient Near Eastern art, but also a unique group of important books illustrated by the first artists of our age—starting in fact with the famous *Faust* illustrated by Delacroix, and Poe's *Le Corbeau* (The Raven) illustrated by Manet. Mr. Stern was not only one of the best informed but also one of the most articulate of contemporary collectors, and his comments appended to the catalogue of Modern Illustrated Books are illuminating: 'I have been a collector of sorts from my very early manhood, even when I was still a law student . . . But whatever I have collected, it has always been accompanied by the collecting of books . . . that were within my financial reach and within my intellectual capacity to absorb. When, some years ago, I became seriously interested in the nineteenth- and twentieth-century art, I at the same time began to acquire books illustrated by the same masters as the paintings which I acquired, or hoped to acquire. I found that in looking at illustrated books by such masters as Toulouse-Lautrec, Bonnard, Rouault, Picasso, Chagall, and others, I was acquiring a close association with the art of each of these illustrators. I found an intimacy with each artist that I could not possibly get out of a painting. In following some of the illustrations, I became aware that I was led into various fields of culture. In Edgar Allen Poe's *Le Corbeau*, with Manet's illustrations, it is almost impossible



J. A. D. Ingres. *Study for the Mural, The Age of Gold*, pencil drawing. The Louis E. Stern Collection, The Brooklyn Museum.

to escape the knowledge that Poe was recognized in France long before he was appreciated in his own country, and the fact that an artist of the stature of Manet would illustrate a book is in itself significant'. In a letter to a friend, Mr. Stern was even more candid: 'I have been a "collector" from the time that I was a very young man. In fact, I was working my way through the Law Department of the University of Pennsylvania when I started to collect prints and books. (The period was 1905-1909.) I have continued to do so insofar as my financial circumstances permitted. I have made some mistakes. I expect to make some more if I continue to collect. But over and above everything else, I reserve the right to make my own collection. I want it to reflect my taste rather than some other fellow's'.

These are certainly not the words of a man who acquired a collection merely as a 'status-symbol'. Furthermore, it will be noted from the

dates quoted by Mr. Stern that he had made a beginning far too early for that, long before art, and more especially modern art, had become fashionable. As a result of this sincere personal interest, the collection does bear a highly individual stamp. Something of the keenness and decisiveness of a legal mind is reflected in the choice of works, all of which, without exception, are powerful unequivocal statements. There is evidence also, in the choice of the paintings, drawings, etc., a definite leaning towards the sculptural: whether the self-conscious neo-classicism of Ingres, in a study for the mural *The Age of Gold*; the hieratic, latter-day Pre-Raphaelite purism of Modigliani (*La Polonaise*); the sturdy realism of Degas (*Two Dancers in Repose*); the austere intellectualism of Cézanne (*Portrait of Mme Cézanne*); the skeletal precision of Picasso in his Cubist period—one could multiply the examples *ad infinitum*. It cannot surely be coincidental that the collection



(Above) Ralph Blakelock. *Moonlight*, oil on board, 4 × 3½ inches. Private Collection, East Hampton Guild Hall. (Left) Henry Moore. *Seated Woman on Bench*, sculpture. The Louis E. Stern Collection, The Brooklyn Museum.

should include Bonnard's *Hommage à Maillol*, showing a standing bronze nude by the great sculptor also in the Stern Collection and shown together with the Bonnard. Another Maillol sculpture, the famous bronze *Leda* is seen in the still-life *Flowers with Leda* by Vuillard. Still a third example can be given: Renoir's bronze plaque *Le Tambourin* is to be seen in the Stern Collection, together with the artist's preparatory sketches for that work.

Among the extensive group of sculptures and sculptural objects from remote antiquity to the present day, modern sculpture again makes a proud showing with works by Archipenko, Arp, Giacometti, Lipchitz, Moore, Picasso, etc. In particular, Moore's *Seated Woman on Bench* exerts an almost hypnotic influence on the beholder. All sense of distance is abrogated: the distortion of planes, subtly willed, the exaggeration here and diminution there, all are artifices contrived to translate you into another dimension. The trance-like effect is heightened by the wilful dissonance between the towering massiveness of the trunk and the vagueness and tenuous delicacy of the features—again one thinks of a mountain peak with its summit lost in a cloudy haze. This grandeur is truly classical in mood, and on the shoulder of this Athena, Picasso's sacred *Owl* might well perch without incongruity.

Intimacy and fantasy however had an equal claim on Mr. Stern. His friendship with Chagall explains the fact that no less than ten works by this artist are included in the present exhibition. Of these the collector wrote: 'I have lived with my Chagalls and loved them beyond measure'. But neither was he unresponsive to the aloof delicacy of a Seurat drawing of such superb quality as the study for *La Grande Jatte* in the

present show, or to the quizzical charm of *Carnival Evening* in which Rousseau demonstrates closer identification with the Northern winter landscape familiar to him than with the lush and fantastic tropical scenes born of his imagination and for which he is best known. He is shown here dispassionately, as the honest and sensitive artist he really was, in spite of, and not because of, his circumstantial limitations: if the treatment of the figures is marked with the usual gracious *gaucherie*, the silhouettes of the trees are admirable and masterly, and there again the term 'sculptural' spontaneously comes to mind.

Ralph Blakelock, American Visionary

ANOTHER great portrayer of trees was Ralph Blakelock, for whom arboreal shapes were majestic and brooding presences in the New World's 'forest primeval'. Examples of the work of this rare master are not often encountered, either in public or private collections. The one discussed here was on view as part of a loan show at East Hampton's 'Guild Hall', organized by Mrs. Otto Spaeth, Vice President of the Archives of American Art.

This painting was singled out for illustration in his report in *The New York Times* (29th July, 1962) by the noted art critic, Stuart Preston, who described it as 'visionary'. Yet, despite its small scale and with the use of only three colours (black, blue, and white—with the signature alone in a thread-fine crimson script), the artist was able to evoke a large scene of serene and poetic grandeur—the perfect illustration to the famous prose-poem by Chateaubriand, 'Night in the American Savannas', describing the beauty and splendour of our summer nights: the sky of deepest lapis-lazuli blue, lit by the diamond

sparkle of innumerable stars, the matchless limpidity of the atmosphere, the soft, satiny whiteness of great cloud masses, drifting imperceptibly by, as if gliding under their own power since not a breath of air stirs the lower regions.

It was in such communion with nature at its stillest and holiest that poor, tortured Blakelock found rest from the day's sorrows. Lack of material success spelled bitter poverty for his family, and the painter was driven to the verge of despair. It was the callous behaviour of an unscrupulous dealer that dealt the final blow to the courageous artist, 'broke the golden bowl and snapped the silver cord'. Blakelock had offered his finest pictures to the merchant at almost any price he would care to set on them. The man's offer, after several feint refusals—for there was a demand for Blakelock's pictures, though the artist was unaware of it—was so paltry as to sting like, what it was in fact, the cruellest insult. Like Van Gogh, to whom he is sometimes compared on that account, Blakelock became violent and had to be restrained. He was interned in an asylum, where he spent the last twenty years of his life. No sooner was knowledge of the artist's insanity known than his works began to fetch very high prices. But it was too late. Everything had already passed into dealers' hands, and the rise could not benefit either the poor mad artist or his family.

Time has proved that Blakelock was indeed one of our few artists belonging to that 'visionary' school that counts among its members Washington Allston, Thomas Cole, Arthur P. Ryder, Elihu Vedder, John La Farge, Arthur B. Davies, and nowadays Leonard Baskin and Balcomb Greene. The importance of this aspect

Detail of a 'Bisj' pole (total height 20 feet), an example of carving by the Asmat tribe of south-western New Guinea. *The Museum of Primitive Art*. Photograph by Charles Uht.



of American art has always been known and appreciated in Europe. Together with its literary equivalent (Hawthorne, Melville, Poe, etc.) it is the other side of the medal, the counterweight to what might be termed our visual pragmatists. Among these, William Merritt Chase, Blakelock's own highly successful contemporary is probably the supreme example. Chase was competence to the nth degree, and also, it would be grossly unfair not to add, something above and beyond this. He is at his best when allowed to follow his own bent freely, as can be seen for instance in a painting by him now in the possession of the M. R. Schweitzer Galleries, New York. Nevertheless, he dwelt in a world vastly different from Blakelock's, and we cannot picture him boarding the 'Celestial Omnibus' of E. M. Forster's delightful fable, while Blakelock would ride it in comfort. For the Parnassian gold he culled on these summits, his contemporaries had but little use; now, remorsefully, we treasure every precious bright atom of it.

The Art of the New Guinea Asmat

THIS major exhibition devoted to the art and culture of the mysterious *Asmat* (i.e., 'the People', a contemporary Papuan tribe of the south-western New Guinea coastal mud flats, so primitive, that they have no term to express national or tribal distinctions, and have remained culturally in the Stone Age) was brought together at the instigation of Governor Rockefeller, and constitutes a very poignant memorial to his young son, Michael C. Rockefeller, reported missing little more than a year ago off the coast of New Guinea, where he had been conducting an expedition devoted to the study and documentation of this unknown culture. When the tragic search for the lost explorer proved futile, the Governor directed that the objects gathered by his son should be crated and sent to New York for display. The present exhibition is the result of this decision. It is believed however that some of the objects will find their way back to their wild homeland, as the Dutch Government has announced the foundation of a national museum of primitive art in Hollandia, New Guinea, named after Michael C. Rockefeller.

Under the circumstances, one necessarily views this exhibition with feelings far in excess of the normal respect and interest deserved by this revelation of an unknown and meaningful culture. It was a dangerous adventure, which the young leader—he was only twenty-three years old—undertook in full knowledge of the facts. We can hardly avoid the question: was it worth it? If an affirmative answer to this query were motivated only by admiration on artistic grounds, this opinion would be highly debatable. But the record of the *Asmat*, brings home a much deeper lesson, far transcending mere aestheticism. The collection brought together here constitutes possibly the highest testimony, under the most stringent trial, of the intrinsic

spirituality of man, the mysterious ingredient that differentiates him, at all levels, from the beast, and causes him to grope upwards from the mire. The art of the *Asmat* is compounded of the two eternal factors of human reality: 'the sky above, the mud below'. Their productions impose themselves primarily by a particularly powerful expression of that sculptural instinct so frequently encountered among truly primitive people, that one is led to wonder if a very delicate and precise balance does not exist between plastic awareness and primeval simplicity.

It is certain that we cannot properly evaluate the art of the *Asmat* unless we give some thought to the conditions that gave it birth, more exactly, *in spite of which*, it somehow managed to come into existence. No more desolate and forbidding region exists on the face of the earth than the *Asmat* territory. In these steaming lowlands of New Guinea a rank, water-swollen vegetation smothers rather than protects, and the cloud-laden skies are more often lowering than not. (An indication of the murderous climate may be had from the fact that it is necessary to tune the drums every ten minutes during tribal ceremonies, because of the heavy humidity.) The natives were until very recently head-hunters and cannibals and they are, as yet, almost completely untouched by civilization in any respect whatsoever, beneficent or otherwise. What did Michael Rockefeller bring out of this gehenna?

Incredibly, the answer is: hope, and faith. For these people, whose only law is 'kill or be killed', do not know despair. They deny death entirely: every act of their miserable existence in that heartless land is an affirmation of the continuation of the spirit of man as the only true reality. The ancestors, the warriors slain in battle, are not gone forever; they live on, and their spirits, when bidden, enter ceremonial or familiar objects. They may be placated, or avenged. A profound and complex ritual covers every eventuality; every gesture is a symbol, and words have interchangeable meanings. Above all, their entire system of thought (for it is nothing less than that) finds supreme plastic expression. The simplest pattern is dense with significance—sometimes sinister, as in the case of the black, fruit-eating bird (cockatoo or hornbill), a head-hunting symbol. Their limited palette consists of white, red and black. While this may have come about from necessity (white is obtained from the lime of burned shells, red from natural earth, and black is merely charcoal) the effects achieved are too striking in their dramatic simplicity to have resulted merely from the play of chance: a more varied, and therefore more cheerful array would detract from the barbaric grandeur of the three colour combination. As all the figures represent ancestors, they are uniformly painted white: the art of the *Asmat* is a phantasmal art, and had Poe or Melville known of it, they would have cogitated deeply on the mystical significance of white

as used by these black men to represent spiritual entities.

But first and foremost the *Asmat* are sculptors. It is in fact tragic to realize that, in the slow course of time, these people would have eventually evolved a magnificently original plastic tradition. This development, of course, by the mere fact of their having come in contact, however slightly, with Western civilization, has already been irretrievably vitiated. The *Asmat* master-carver who has seen the white man and his implements can never again be the same uninhibited creator that his father was before him. Their very religion is based on a more primitive and far more vigorous version of the Pygmalion fable: once upon a time, out of memory of man, a great wizard wandered through the dismal swampy region, and loneliness overwhelmed him; therefore, he carved man-like figures of mangrove wood and played his magic drum, and the figures came to life. It is little wonder that for the *Asmat* tribesman sculpture should be a sacred act, a prayer, and an incantation.

Following the example of his Maker, he attempts to conjure the spirits of the departed into monumental carvings, called 'bisj' poles. These are made of the finest mangrove trees (chosen, possibly sacramentally, because the sap oozes red as blood), in one piece, and one plank root is preserved, at what was the base, which becomes the top, to furnish the odd pennant, or finial, of open work, that is the distinguishing mark of these superlative versions of the totem pole of the North American Indians. The savage grace and elegance of these tall 'bisj' poles is extraordinary, but these same qualities of imaginative design and harmonious balance are found as well in the meanest utensils. That beauty brings pleasure to the *Asmat* is proved by the fact that the utilitarian trays used for pounding the sago fibre are handsomely carved on the reverse side—because they are placed in this way flat against a lattice in the ceiling of the huts, so that their beauty could not be enjoyed in any other manner, unless they were hung as paintings against the walls—a conception of course entirely foreign to the domestic arrangements of the *Asmat*.

On the other hand, the magnificent 'bisj' poles, though they may be made only by the finest master-carvers, are of soft wood and are not infrequently abandoned in the jungle to rot once they have served their ritualistic purpose. And this is perhaps the final paradox: to these eaters of human flesh, corporality is unimportant, the spirit alone matters and lives on, and after the artist's message has been understood by both the visible and the invisible audience it is of little consequence that the material symbol should be destroyed. The spirit of man will create again, and again, and again, till the end of time. In the light of such faith, it is we indeed who are gross materialists.

Printed in Great Britain by Tillotsons (Bolton) Limited, Bolton and London. Agents in Canada, The Wm. Dawson Subscription Service, Ltd. Sole agents for Australia and New Zealand, Gordon & Gotch (Australasia) Ltd.; agents for South Africa, Central News Agency Ltd. (London agents, Gordon & Gotch Ltd.), Higginbotham & Co. in Bombay and Calcutta. Conditions of Sale and Supply.—This periodical is sold subject to the following conditions: That it shall not, without the written consent of the publishers first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 10 shillings: and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorized cover by way of Trade: or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.

Norman Adams

8-10 HANS ROAD, KNIGHTSBRIDGE, LONDON, S.W.3

Telephone: Kensington 5266

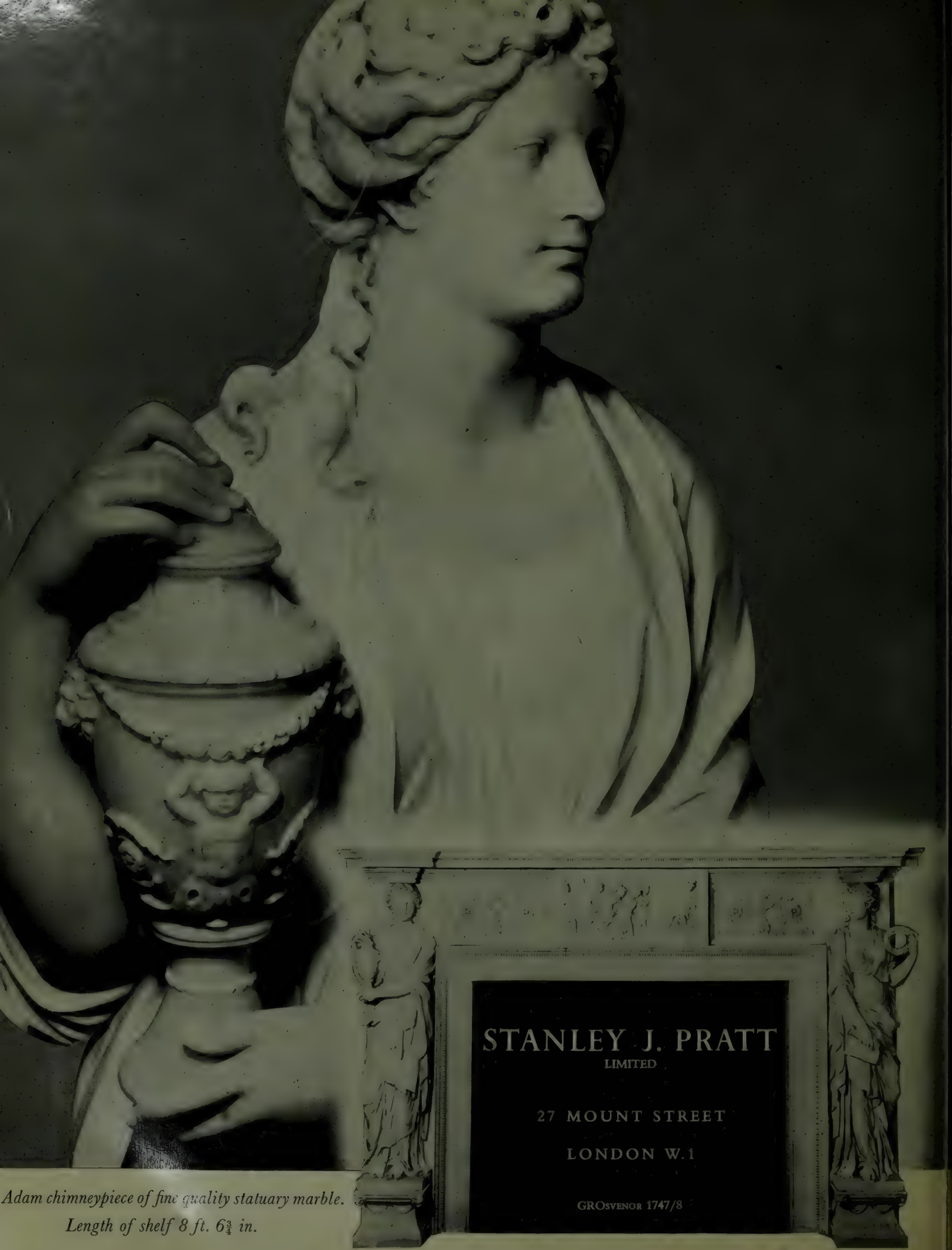
Members of The British Antique Dealers' Association



(Above)
One of a Pair of Chippendale carved
wood brackets with original gilding.
Circa 1760. Height 20 inches.

(Left)
A very fine carved Chippendale
mahogany Gainsborough chair in the
French taste. Circa 1765.





STANLEY J. PRATT
LIMITED

27 MOUNT STREET
LONDON W.1

GROSVENOR 1747/8

Adam chimneypiece of fine quality statuary marble.

Length of shelf 8 ft. 6 $\frac{1}{4}$ in.



